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November 1999
Issue 22

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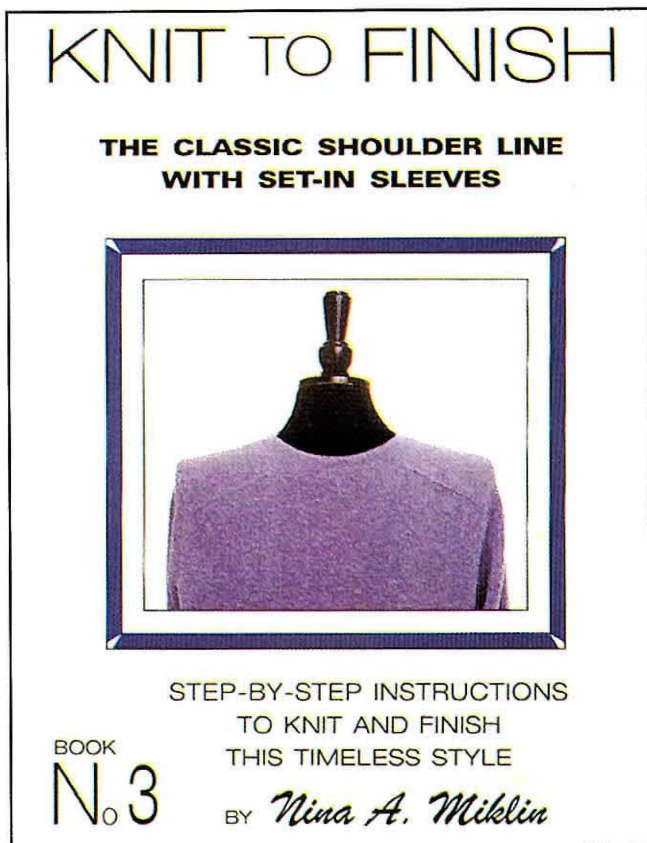


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22

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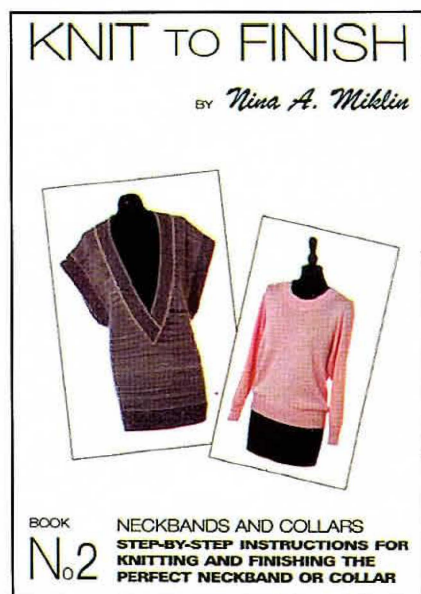
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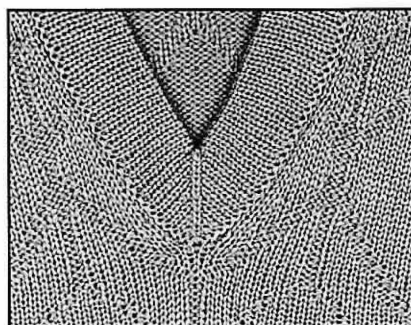
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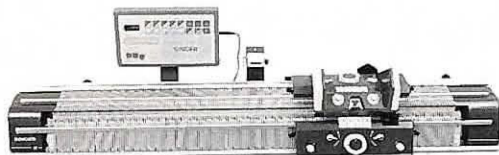
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UPPINGHAM YARNS

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ISSUE 22 November 1999
ISSN 0269-9761

Dear Readers,

It is with great sadness and deep regret that I let all those who do not yet know of the sudden death of our dear friend and colleague Janet Lewis.

Janet had worked for Brother for a number of years and was the company's Technical Advisor. She had recently undergone surgery and there were complications following the operation. Her condition deteriorated rapidly and she passed away on the evening of Tuesday 28th September. Many of us heard this distressing news either as we were setting up our stands for the exhibition at the NEC, or on the first day of the show. Those of us in machine knitting felt her absence and loss very acutely.

Janet was known to many machine knitters as "Cookie", derived from her former surname and we all shared her happiness when she married last year. She was a lovely woman who always added a sparkle to our lives on the road, especially at exhibitions. She had a "wicked" sense of humour and we would often laugh and share a joke with her. At all the shows she attended, she not only helped beginners with queries but also guided more experienced knitters and sewers, putting everyone at ease as she spoke quietly, but with much authority about Brother products. She was a key member of the Domestic Products Team, based at Brother's head office in Manchester and she will be sadly missed by all the staff in Audenshaw. She was a wonderful colleague and friend to us all.

I'm sure you will all join me in sending our very deepest sympathy and condolences on their loss to her family and to all our friends at Brother.

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **fol** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1**, **MT-2**, **MT-3** = one, two, three full sizes tighter than main tension; **MT+1**, **MT+2**, **MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

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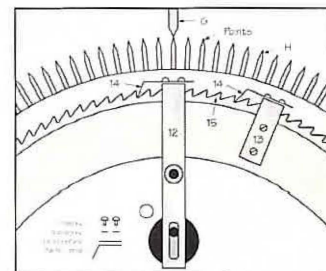
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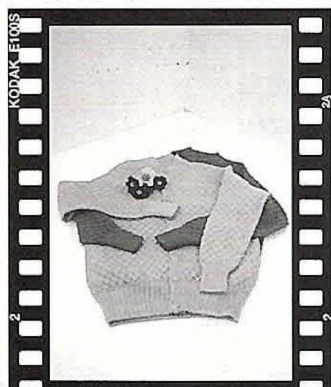


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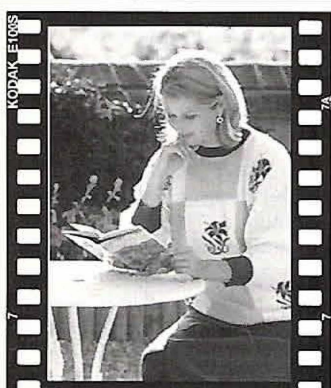
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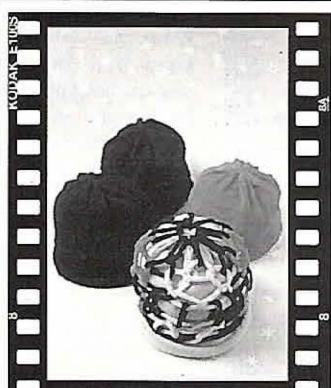
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 Terry Mason, Betty Meeds, Nina Miklin
 Jo Newton, Willow Tree Knitwear, Jan Wright

News Line

Our monthly trawl through the world of machine knitting...

It's our monthly round-up of all the latest accessories, books and news - if you have a new product that you'd like to publicise, write to us with full details (and pictures, too!) at the address on page 5. Also this month, look out for articles on...

ART DECO DESIGNS

There's a new stitch pattern book available now from Artika called **Art Deco Designs**. The Art Deco style evolved during the 1920s and 1930s and was found in every conceivable item of that period including buildings, objets d'art, interior design and fashion. This clean, sophisticated and slightly "quirky" design style now seems to have come full circle and combines well with both modern and more classical themes.

The stitch patterns in **Art Deco Designs** are varied. Some are linear or angular; others are circular, rounded or oval. Some



designs incorporate a feeling of movement and energy, others reflect calm and order. Each design has two versions for either 24 stitch or 40 stitch machines (as well as electronics) using the Fair Isle setting and all are quick and easy to knit.

As well as the 16 all-over textile designs with short floats, there are four border designs with areas of longer floats to allow the borders to blend gradually into the main knitting. Instructions are also included for managing the floats!

there's a very handy reference table at the back of the book which shows you the design size, float length and so on of all the designs.

SPECIAL READER OFFER

Art Deco Designs costs £6.00 plus 50p postage but readers of the magazine who order a copy of the book before the 30th November 1999 can obtain the book post free! The book and a free catalogue is available from Linda Jackson at the following address and readers who would like a catalogue only should send a large self-addressed and stamped envelope to:-

Artika Designs
The Old Rectory, Combpynne
AXMINSTER, Devon EX13 6SY
Tel:- 01297-443918
Fax:- 01297-445029
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You can also consult the Artika catalogue on the Internet at:-
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Art Deco Designs can be used for both garments and soft furnishings and many are very successful when knitted as textured designs using a garter carriage. Each design comes with knitting suggestions and

BUSINESS AS USUAL

We're very pleased to let you know that Metropolitan is up and running normally again, following the devastating fire at their premises. They are now rehoused in a large, temporary building, whilst re-building takes place - so you can now visit without risk to life or limb! All the stock is new and there's much to interest the machine knitter. A new Calendar of Events is available for the remainder of 1999, making it "Business as Usual".

Following the fire, mark and Carol's immediate plans have had to alter and two buildings are now being erected simultaneously. (Those of you who know Mark, also know that he's never happier than when he's building - so what's new at

The Pinfold!) One building is for machine knitting and the other, naturally, is for hens. As long as the components aren't mixed up, all will be well!

As usual, Mark's days are 48 hours long as he works towards a deadline. The moving date for both hens and ladies is imminent and a regular visit to

Metropolitan is well worth making - because it alters day by day. There really is much for a machine knitter to see and do at The Pinfold. Refreshments are always available as the Tea Room is working, as before and if you let them know you plan to visit, you'll have a special, personal welcome. For further information, please contact Metropolitan direct at the address shown on the advertisement (left).

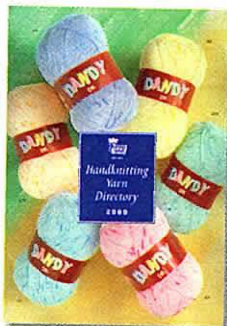




NEW YARNS

We often use King Cole yarns, so we were pleased to see the latest edition of the Hand Knitting Yarn Directory 2000. Yarns for the coming year include **Dandy DK** in six colours and aimed at the children's wear market.

The **Big Value DK** range is still at the forefront of the King Cole selection and only slight variations have been made to these ranges.



Big Value 4-ply is a new yarn, introduced in response to customer demand. There are ten classic shades in this range and more will be added in the future if the demand is as expected. The baby yarns selection also remains largely unchanged and these yarns are available in DK, 4-ply and 3-ply weights. **Petal DK** is still as popular as ever with no changes.

Ziggy DK is new for the 1999/2000 season. It's a space-

died yarn, initially available in five attractive shades. Also new is **Woolmix 2000** - a blend of 75% Acrylic and 25% Wool in 16 shades to suit all the family. Its 100g balls should prove popular and the yarn is tremendous value for money.

New Coned Yarn Directory

In conjunction with **Designer Yarns**, King Cole has produced a new Coned Yarn Directory. It features both ranges available either through Mail Order or specialist outlets. Together, the two companies offer a huge range of yarns and shades from 2-ply weight through to 5-ply and Aran on cone in pure wools and cotton.

although the number of shades available in 4-ply 50g balls has been reduced, the 500g cone range remains unchanged.

All of the yarns remain available by Mail Order through **St John's Wools** and we're sure all of our readers will want to see the new Coned Yarn Directory. If you would like further information, please contact:-

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Passion... for a Pashmina!

Passion for a what??

Sometimes a pattern does not start from inspiration, but desire. Fashion pundits decreed that, by the end of this year, no woman could live without one and this started **Jane Hawkins'** research and passion for a pashmina.

What is a pashmina? I knew from the media that they would be big news and I also knew that a pashmina was made from cashmere - but other than that, I was in the dark and research was needed. Now, after much reading and telephone calls, I know much more!

WHAT IS A PASHMINA?

Basically, a pashmina is a very simple shawl. No, it's even more basic than that, it's just a wide scarf! The only rule seems to be that a pashmina must be made from cashmere. Usually, pashminas are very expensive to buy, but I knew this would not deter machine knitters who are ever resourceful! Other than that, it

appears that a pashmina can be made from natural, pure cashmere; it can be dyed or patterned and the fibre can be mixed with silk. It can have fringes and beads or it can just be plain. I have noticed that designers are now talking about "Pashmina Clothes", so it seems that pashmina may soon be used to just mean made from cashmere.

I did read that one of the secrets of success was the way that a



pashmina was washed and dried. The *bona fide*, authentic versions are washed and dried gently in the mountain breeze. Well, Cornwall has no mountains, unfortunately, so yes - you've guessed it - mine had its airing in the breeze from the dunes at Southport, because I was knitting in a tent in the couple of days break I had before the show in August.

I decided that my pashmina would be in pure cashmere, so I waited in anticipation for the yarn to arrive. It came with lots of information that I have to say I read word for word - because it gave details about tension and scouring the oil from the finished fabric.

Out came my trusty Brother machine and I first tried full needle rib. I didn't like the fabric and decided that I wanted my pashmina in single bed fabric. So, I tried weaving, plating and finally knitted the yarn in stocking stitch at several different ten-

sions. Next, it was out to the sink to give the knitting a gentle, cool wash then back to the drawing board - because I didn't like any of my samples! Finally, I threw out the tension hints and washing instructions and started over again.

I decided to try stocking stitch at a much higher tension, then returned to the sink - but this time gave the knitting a warm, rough wash which felted the fabric slightly. It was lovely and just the look I wanted. The yarn is beautifully soft, just like a "bunny rabbit's tummy" and needs no pattern. Having achieved the look I wanted, I then tried knitting in tuck stitch and give you both versions. Here we go!

▽ 100% Cashmere

▽ Cashmere & Silk



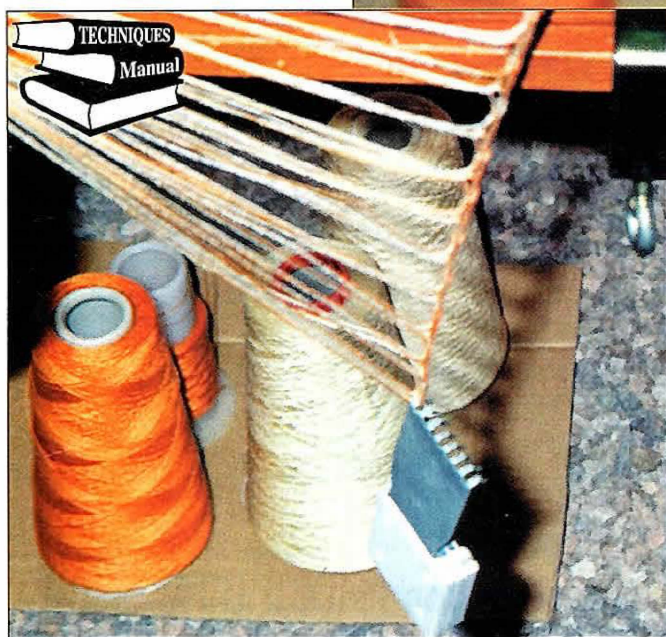
MATERIALS

Main Yarn

395g of 2/36s Pure Cashmere (MC) available from Shades of Cashmere, Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL. Tel/Fax:- 01455-220767.

Contrast Yarn

Small amounts of Bramwell Silky in Cream (C1) and Gold (C2).



Notions

Anti-Looper £8.55, tube of Pearl Knitting Beads £2.95 and Bead Tool £3.30 - all available from Jane Hawkins, MoorsEdge, Advent, Camelford, Cornwall PL32 9QF. Please add 30p towards postage and packing when ordering and allow 28 days for delivery.

TENSION

40 stitches and 60 rows knitted in tuck stitch using Punchcard 1 should measure 13 cm x 7 cm. 40 stitches and 60 rows knitted in stocking stitch should measure 13 cm x 8.5 cm.

To be honest, if your tension is not exact, it is not a major problem because there are no rules as to the length and width of the pashmina.

NOTES

a) You can either knit in tuck stitch using Punchcard Pattern A (taken from StitchWorld), or you can knit in stocking stitch.

Remember that the yarn is oiled, so what you see bears no resemblance to the finished garment. You will need to scour the sample to see the finished result and this is handy for practising scouring. b) I used an Anti-Looper when using multiple strands of yarn for the Fair Isle braid and beaded fringing, because it ensures that all the strands knit evenly. The secret of knitting tuck stitch is to weight the work evenly across the needlebed and to move these weights up regularly, especially the edge weights. c) I suggest that you do not try to knit too fast!

TO KNIT

Using the latch tool or e-wrap method, cast on loosely over all 200 needles using one strand of Pure Cashmere. Hang the comb and weights. Put tuck wheels to work, release the pattern card and knit one row at Tension 1. Push in both tuck buttons and knit 1850 rows in tuck stitch or

1525 rows in stocking stitch. Cast off. I like to cast off one stitch behind and one stitch in front of the gate pegs. This ensures that you get a good finishing tension without the edge being too loose.

SCOURING THE GARMENT

I used washing-up liquid, a dessertspoonful of salt and lots of warm water. Squeeze and plunge the knitting until the oil is removed. You may need to repeat this process. Rinse well but do not use fabric conditioner. Give the knitting a short spin to remove excess water. Pull outwards to shape, then hang on a rack, in the breeze from the dunes, until dry.



FAIR ISLE BAND

Use Punchcard B which is the basic Card 1 supplied with most machines. I used an Anti-Looper on my yarn mast with two strands of C1 through the right tensioner and two strands of C2 through the left tensioner.

First measure the finished length of your pashmina. Using two strands of C1, cast on 7 stitches using any method and knit a few rows. Hang a small weight. Release punchcard and knit in Fair Isle until braid is double the length of your pashmina plus about two feet.

I have a tension shoe on my iron so I am able to steam press the braid without using a cloth. Steam press your braid and leave to dry before you sew it on to the garment.



BEADED FRINGE

Use two strands of C1 and one strand of C2. Put all three strands through the right tensioner of your Anti-Looper. Cast on 4 stitches in the centre of the needlebed using these three strands of yarn. Using Tension 1, knit two rows. Take the carriage to the far right of the needlebed. E-wrap needles 50, 51 and 52 at the right. Knit 225 rows. (You will need to weight both edges.) Carefully remove the fringe, turn it and re-hang the left edge on the gate pegs of your machine. This will make it more obedient and easier to work (see Diag. 1). Starting at the left, cut off the bottom three knitted stitches. Take the first two bunches of three strands and knot them together twice. Continue along to the right, knotting each two bunches together. You will now have six strands of yarn in each bunch.

Go back to the left and take the first three knotted bunches. Put a bead on the bead tool and put this bead on the centre bunch. Knot the three bunches together up near the bead, thus making a tassel. You will need to put half the strands through the bead and then pull the rest through. Now make another knot about 1/4 inch below the bead. Steam press the braid area of the tassel and trim the tassels neatly to length.

FINISHING

Hand sew the braid and tassels on to the pashmina using polyester thread. I used a small back stitch. ■

Childs Cardigan

An MKM Design in Uppingham yarn

One of our most popular features has been the tuck stitch series, especially since we have also included stocking stitch instructions for these classic designs. This month, we have a child's raglan cardigan in either tuck or stocking stitch with a round neckline and long or short sleeves. The pattern is written in six sizes and we've used Uppingham Yarns 4-ply Acrylic. There's a wide colour range, it's easy to knit, wonderfully soft and represents excellent value. A 500g cone costs just £3.50 and you should be able to make two, three or even four small garments from one cone! Our combination pattern gives you:-

- Round neck, raglan, stocking stitch cardigan with long sleeves.
- Round neck, raglan, tuck stitch cardigan with long sleeves.
- Round neck, raglan, stocking stitch cardigan with short sleeves.
- Round neck, raglan, tuck stitch cardigan with short sleeves.



Diagrams

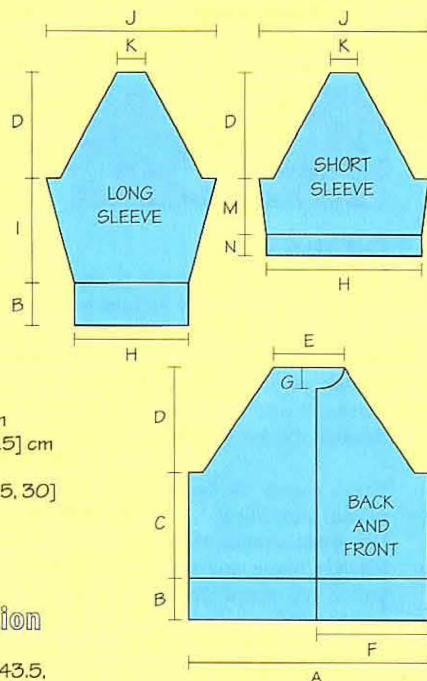
Tuck Stitch Version

A = 33.5 [36, 38.5, 41, 43.5, 46] cm
 B = 6 cm
 C = 15 [19, 23, 27, 30, 30] cm
 D = 15 [16, 17, 18, 20, 21] cm
 E = 11 [12, 12.5, 12.5, 13.5, 14.5] cm
 F = 15.75 [17, 18.25, 19.5, 20.75, 22] cm
 G = 3 [3, 4, 4, 5, 5] cm
 H = 15 [16, 17, 17.5, 18.5, 19.5] cm
 I = 18 [22, 27, 32, 37, 37] cm
 J = 25 [27, 28.5, 30, 32, 32.5] cm
 K = 4.5 cm
 L = 22.5 [24.5, 26, 27.5, 29.5, 30] cm
 M = 2.5 cm
 N = 8 [8, 9, 9, 10, 10] cm

Stocking Stitch Version

A = 33.5 [35.5, 38.5, 40.5, 43.5, 45.5] cm
 B = 6 cm
 C = 15 [19, 23, 27, 30, 30] cm
 D = 15 [16, 17, 18, 20, 21] cm
 E = 10.5 [11.5, 12, 13, 13.5, 14] cm
 F = 3 [3, 4, 4, 5, 5] cm
 G = 15.5 [16.75, 18, 19.25, 20.5, 21.75] cm

H = 15 [15.5, 17, 17.5, 18.5, 19] cm
 I = 18 [22, 27, 32, 37, 37] cm
 J = 25 [26, 28.5, 30, 31, 32.5] cm
 K = 4 cm
 L = 22.5 [24, 26, 27.5, 29, 30.5] cm
 M = 2.5 cm
 N = 8 [8, 9, 9, 10, 10] cm



General Information

Tuck Stitch Version

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 4-ply Acrylic.

(Yarn Guide No.11.)

Long Sleeved Version

1 [1, 1, 1, 1, 1] x 500 g cone in main yarn (MY).

Short Sleeved Version

1 [1, 1, 1, 1, 1] x 500 g cone in main yarn (MY).

8 [8, 8, 9, 9, 9] buttons.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, a mail order

brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

GARMENT WEIGHT

Finished garment in 3rd size with long sleeves weighs 145 g; short sleeved weighs 120 g.

Stocking Stitch Version

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 4-ply Acrylic.

(Yarn Guide No.11.)

Long Sleeved Version

1 [1, 1, 1, 1, 1] x 500 g cone in main yarn (MY).

Short Sleeved Version

1 [1, 1, 1, 1, 1] x 500 g cone in main yarn (MY).
 9 buttons.

GARMENT WEIGHT

The finished garment in 3rd size with long sleeves weighs 145 g; the short sleeved version weighs 120 g.

Pattern Information

Tuck Stitch Version

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to back neck 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in (adjustable).

Short sleeve seam 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Pattern Information on page 4.

NOTES

a) We used the knit side of the knitting as the right side of the garment.

Stocking Stitch Version

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to back neck 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

Short sleeve seam 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Pattern Information on page 4.

NOTES

a) We used the purl side of the knitting as the right side of the garment.

b) Before knitting, you should prepare any punchcards or electronic sheets needed, from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) Brother electronic machines, place pattern at each side of centre 0.

Knitting Instructions

Tuck Stitch Version

BACK

With carriage at right and using MY, cast on 94 [100, 108, 114, 122, 128] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st.*

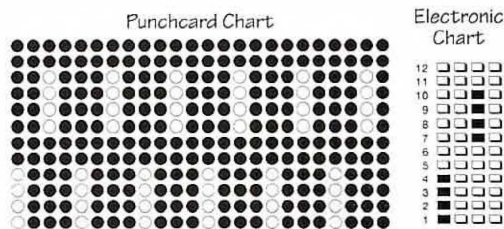
Set RC at 000. Using MT, K 60 [76, 92, 108, 120, 120] rows.

SHAPE RAGLAN ARMHOLES

Cast off 5 sts at beg of next 2 rows.

Dec 1 st (3 sts in) at each end on every 4th row until 80 [86, 96, 102, 108, 114] sts rem, then on every foll alt row until 30 [32, 34, 36, 38, 40] sts rem. Using WY, K a few rows and then release from the machine.

Punchcard Charts



RIGHT FRONT

With the carriage at the right and using MY, cast on 44 [47, 51, 54, 58, 61] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

** Set RC at 000 and then, using MT, K 60 [76, 92, 108, 120, 120] rows. Knit 1 row extra for Left Front.

SHAPE RAGLAN ARMHOLE

Cast off 5 sts at beg of next row and then K 1 row. Dec 1 st (3 sts in) at raglan edge on every 4th row until 37 [40, 45, 48, 51, 54] sts rem, then on every foll alt row until 19 [20, 23, 24, 27, 28] sts rem. K 1 row.

SHAPE NECK

Cont to dec at raglan edge on every alt row from previous dec and at the same time, cast off 2 [3, 2, 3, 3, 4] sts at beg of next row. Dec 1 st (2 sts in) at neck edge on every row until 4 [4, 5, 5, 7, 7] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem and then cast off**.

LEFT FRONT

With carriage at right and using MY, cast on 44 [47, 51, 54, 58, 61] sts at left of centre 0 in 1x1 rib.

Work as for Back from * to *.

Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked.

LONG SLEEVES

With carriage at right and using MY, cast on 42 [44, 48, 50, 52, 54] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 5th [5th, 6th, 7th, 8th, 7th] row until there are 70 [74, 80, 84, 88, 92] sts. K 2 [13, 12, 5, 4, 15] rows. RC shows 72 [88, 108, 124, 148, 148]. You can adjust the length at this stage, if required.

SHAPE RAGLAN TOP

** Cast off 5 sts at beg of next 2 rows. Dec 1 st (3 sts in) at each end on every 4th row until 50 [54, 62, 66, 66, 70] sts rem, then on every foll alt row until 12 sts rem. Using WY, K a few rows and release from machine**.

SHORT SLEEVES

With carriage at right and using MY, cast on 64 [68, 74, 78, 82, 86] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 9th [9th, 10th, 10th, 10th, 10th] row until there are 70 [74, 80, 84, 88, 92] sts. K 5 [5, 6, 6, 10, 10] rows. RC shows 32 [32, 36, 36, 40, 40]. 12 ►



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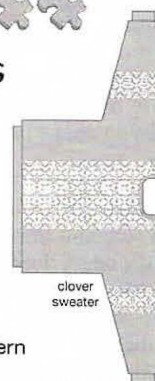
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Childs Cardigan

...continued from page 11

◀ 11 SHAPE RAGLAN TOP

Work as for Long Sleeves from ** to **.

NECKBAND OR COLLAR

Join raglan seams. Push 80 [86, 92, 98, 104, 110] Ns to WP. With K side facing, pick up 13 [15, 17, 19, 21, 23] sts up right side of neck, 12 sts across top of right sleeve, 30 [32, 34, 36, 38, 40] sts across back neck, 12 sts across top of left sleeve and 13 [15, 17, 19, 21, 23] sts down left side of neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib.

NECKBAND

Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

COLLAR

Using MT-4/MT-4, K 14 rows. Inc 1 st at each end on next and every foll 7th row until there are 92 [98, 104, 112, 118, 124] sts. K 5 rows. Transfer sts to main bed. Cast off.

BUTTONHOLE BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 4 [6, 6, 4, 5, 7] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 15 [17, 19, 22, 23, 23] rows; rep from * 7 more times. Make buttonholes over same sts as before. (9 sets of buttonholes.) K 4 [6, 6, 4, 5, 7] rows. Cast off.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways and neaten short ends. Sew in position with buttonholes on right front for a girl or left front for a boy, taking

bands 3 cm into collar. Finish buttonholes and sew on buttons to correspond.

Stocking Stitch Version

BACK

With carriage at right and using MY, cast on 81 [87, 93, 99, 105, 111] sts at centre of machine in 1x1 rib with extra st at right.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st *. K 89 [113, 137, 161, 179, 179] rows. RC shows 90 [114, 138, 162, 180, 180].

SHAPE RAGLAN ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every 4th row until 27 [31, 35, 41, 39, 43] sts rem, then on every foll alt row until 27 [29, 31, 31, 33, 35] sts rem. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

With carriage at right and using MY, cast on sts 4 to 41 [44, 47, 50, 53, 56] inclusive at right of centre 0 in 1x1 rib. 38 [41, 44, 47, 50, 53] sts.

Work as for Back from * to *.

** K 89 [113, 137, 161, 179, 179] rows. RC shows 90 [114, 138, 162, 180, 180]. Knit 1 row extra for Right Front.

SHAPE RAGLAN ARMHOLE

Cast off 5 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 16 [18, 21, 22, 24, 25] sts rem. K 1 [3, 3, 1, 3, 1] rows.

SHAPE NECK

Cont to dec at raglan edge on every 4th row from previous dec and at the same time, cast off 3 [4, 3, 4, 3, 4] sts at beg of next row. K 1 row. Dec 1 st (2 sts in) at neck edge on next and every foll alt row until 4 [4, 5, 7, 7, 7] sts rem. Cont to dec at raglan edge only on every 4th row from previous dec until 2 [3, 4, 7, 5, 6] sts rem, then on every foll alt row until 2 sts rem. Cast off **.

RIGHT FRONT

With carriage at right and using MY, cast on sts 3 to 40 [43, 46, 49,

52, 55] inclusive at left of centre 0 in 1x1 rib. 38 [41, 44, 47, 50, 53] sts.

Work as for Back from * to *.

Work as for Left Front from ** to **, reversing shaping by noting alteration in number of rows worked.

LONG SLEEVES

With carriage at right and using MY, cast on 37 [39, 41, 43, 45, 47] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on 7th [7th, 1st, 7th, 7th, 7th] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st.

Shape sides by inc 1 st (2 sts in) at each end on every 8th [9th, 11th, 12th, 13th, 13th] row until there are 61 [65, 69, 73, 77, 79] sts. K 11 [14, 7, 11, 13, 13] rows. RC shows 108 [132, 162, 192, 222, 222].

SHAPE RAGLAN TOP

* Cast off 5 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every 6th row until 43 [49, 55, 61, 61, 61] sts rem, then on every foll 4th row until 11 sts rem. Using WY, K a few rows in st st and then release from the machine *.

SHORT SLEEVES

With carriage at right and using MY, cast on 55 [59, 63, 67, 71, 73] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Insert card and lock on 7th [7th, 1st, 1st, 1st, 1st] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st.

Shape sides by inc 1 st (2 sts in) at each end on every 14th [14th, 16th, 16th, 18th, 18th] row until there are 61 [65, 69, 73, 77, 79] sts. K 5 rows. RC shows 48 [48, 54, 54, 60, 60].

SHAPE RAGLAN TOP

Work as for Long Sleeves from * to *.

NECKBAND OR COLLAR

Join raglan seams.

Push 80 [86, 92, 98, 104, 110] Ns

to WP. With P side facing, pick up 13 [15, 17, 19, 21, 23] sts up right side of neck, 11 sts across top of sleeve, inc 1 st, 27 [29, 31, 31, 33, 35] sts across back neck, inc 3 [3, 3, 5, 5, 5] sts evenly, 11 sts across top of sleeve, inc 1 st and 13 [15, 17, 19, 21, 23] sts down left side of neck and place on to Ns. Unravel WY.

Set RC at 000 and then, using MT and MY, K 1 row. Transfer sts for 1x1 rib.

NECKBAND

Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using WY, K a few rows and then release from the machine.

COLLAR

Using MT-4/MT-4, K 14 rows. Inc 1 st at each end on next and every foll 7th row until there are 92 [98, 104, 112, 118, 124] sts. K 5 rows. Transfer sts to main bed. Cast off.

BUTTONHOLE BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 3 [5, 3, 5, 5, 7] rows.

* Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 17 [19, 22, 21, 23, 23] rows; rep from * 6 [6, 6, 7, 7, 7] more times. Make buttonholes over same sts as before. (8 [8, 8, 9, 9, 9] sets of buttonholes.) K 4 [6, 3, 5, 5, 7] rows. Cast off.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a girl or left front for a boy, taking bands 3 cm into collar. Finish buttonholes and sew on buttons to correspond. ■

Down Under

G'day mate!

This month, we have another letter from our good friend in Australia, **Gwyneth Shelton**. She follows her personal thoughts on the magazine with some really useful hints and tips.

Dear Anne

You have done a marvellous job of encouraging machine knitting over the years and I am sure I am not the only reader who appreciates this very much. **Machine Knitting Monthly** has always been a friendly magazine and **To & Fro** even more so. "Rationalize

to survive", is a necessary theme these days and I am sure that your decision - a year or so ago now - to incorporate the two titles will help the combined magazine be a strong force in the revival of our craft. I have one or two tips to share with you all this month.

THREADING A COLOUR CHANGER

I wonder if you, like me, always manage to thread the colour changer in the wrong order? The following tip helped me to get it right every time. Just break the yarn behind the yarn mast and knot on the correct colour, then pull it through to below the changer and secure the end. It's easy!

QUILTED & BLISTER JACQUARD

My second threading tip is a simple answer to a rather technical question. Quilted and blister jacquard are examples of a pocketed fabric, with a single colour lining, knitted on the ribber. These pockets open up at the selvedge unless an edge needle is selected to close them.

Have you noticed that sometimes the yarns twist at the left, closing the pockets automatically? I've often wondered why this is so and the answer is in the threading order. I devised a code to help me remember:-

ORR - for an open edge, thread the ribber yarn to the right
CRL - for a closed edge, thread the ribber yarn to the left

I expect the instructions would be reversed if your machines changed yarns at the right hand side.

For our Australian readers who might not yet know, **Machine Knitting Monthly** can be obtained direct from:-

Dormani Yarns
18 Lord Street, HIGHGATE
Western Australia 6003
Tel:- (08) 9328-3050

Also, I must thank Terry Mason

for illustrating the technique of the Roll Welt in the June 1998 issue of **To & Fro**. After reading his article, I knitted the following sample:-

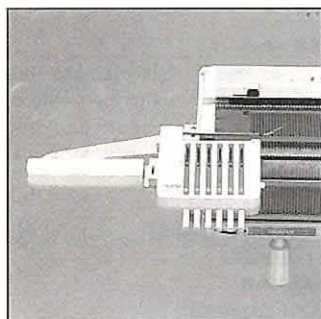
Using a fine three-ply yarn and full needle rib, I knitted a zigzag row at T minus 0 (T-0).

I hung the comb and knitted two rows on the main bed only, one row at T-0 and the other on T-1. I then added the weights and commenced the fabric.

I was very happy with the result and will try it with other yarns and techniques. There is always so much to learn. Thank you, Terry.

Best wishes to you all.
Gwyneth Shelton

Thank you for taking the trouble to write again, Gwyneth. ■



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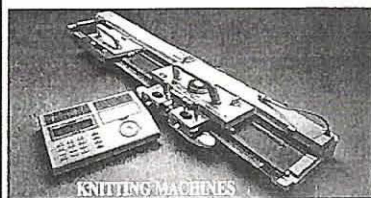
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Down Under

Professional Linking

Part 6 - Troubleshooting

In this series, **Jan Wright** is showing us how to use the Hague linking machine to its fullest potential. This month, she shows us how to recognise potential problems and solve them.



I am currently "recovering". No, not re-covering the settee, or even convalescing. I have just got back from holiday - and now I need a holiday to get over returning from holiday! We spent three weeks in Greece, seeing our family as well as travelling and sightseeing.

Whilst there, I also found lots of inspiration for stitch patterns! Some of the Greek designs on display in the National Museum in Athens were stunning so watch out for the resulting patterns! I was also amazed, when talking to a Greek Yarn Spinner (no, I can't stay away from knitting, even on holiday!), that he should have heard of Hague Linkers and, even better, used one. I wonder if Hague would like a branch in Greece!

This month, I want to look at the possible problems that can be encountered with your Hague Linker. I did ask that anyone with a particular query might like to contact me. As I have had only two letters, I can only assume that the rest of you are enjoying trouble free linking!

Here are the most common problems that I have been asked about when I've demonstrated the linker at knitting exhibitions and during club visits - and the answers that we have found. I have always found B Hague and Co very helpful if there is a problem so, if the answer is not here, just pick up the 'phone and ask them!

YARN PULLING TIGHT AND BREAKING

Symptom

During linking, the yarn starts to pull tight and if you continue linking, the yarn breaks.

Diagnosis

- The tension is too loose so turn the tension dial to the right to tighten it.
- The yarn has slubs or knots and consequently catches as it goes through the needle. Change to a matching smooth yarn.

FINISHED SEAM CURLS OUT

Symptom

On completion, the seam "pokes" and it curls out at the bottom edge.

Diagnosis

- The tension was too loose so undo the seam and try again.
- You pulled the fabric too hard when you put it on to the pins, thereby making the seam longer than it should be. Again, undo it and try again.

FINISHED SEAM PULLS UP

Symptom

On completion, the seam looks "gathered" and pulls up.

Diagnosis

- The tension was too tight so undo the seam and start again.
- You scrunched the fabric up when you placed it on the pins, thereby making the seam shorter than it should be. Again, undo it and try again.

DROPPING STITCHES

Symptom

Loops are not picked up, which then cause the seam to pull apart.

Diagnosis

- The tension is too loose - and this is particularly likely with a finer yarn. Turn the tension control at least one quarter turn to the right. If this then makes your seam too short, stretch it a little more when you put it on to the pins.
- The needle is not correctly aligned so see *Changing a Needle* for instructions.
- There may be bent pins so see *Replacing Bent Pins* for instructions.
- The ratchet springs need re-setting. See *Re-Setting of Ratchet Springs* for instructions.

CONES FALLING OFF (BLUE LINKERS ONLY)

Symptom

Cone of yarn keels over and falls off during linking.

Diagnosis

- The yarn is unevenly wound. Two or three small pieces of BluTack under the yarn cone should

hold it in place while you are working.

SHREDDING OR SPLITTING YARN

Symptom

Yarn snags repeatedly during linking, sometimes shredding or splitting.

Diagnosis

- The needle has an abrasion which catches on the yarn. Take a nail file or emery board and rub the rough area until it feels smooth.

ELECTRIC LINKER STOPPING

Symptom

Total deadlock!

Diagnosis

- It's a safety cut-out so do not panic but follow these instructions very carefully!
 - Put your left hand underneath the machine and support the motor. Now, with your right hand, undo the thumbscrew on top of the linker by half a turn. (This releases the motor - undoing it further will cause it to drop out. This is why you are holding it with your left hand - do not let go!) Now try turning the "flywheel". If the problem is not yet resolved, loosen the thumbscrew a tad more until the linker releases. Make sure that you tighten the thumbscrew well.

BENT PINS

Symptom

Stitches will drop periodically around the circuit of the linker.

Diagnosis

- See **Dropped Stitches** for instructions.

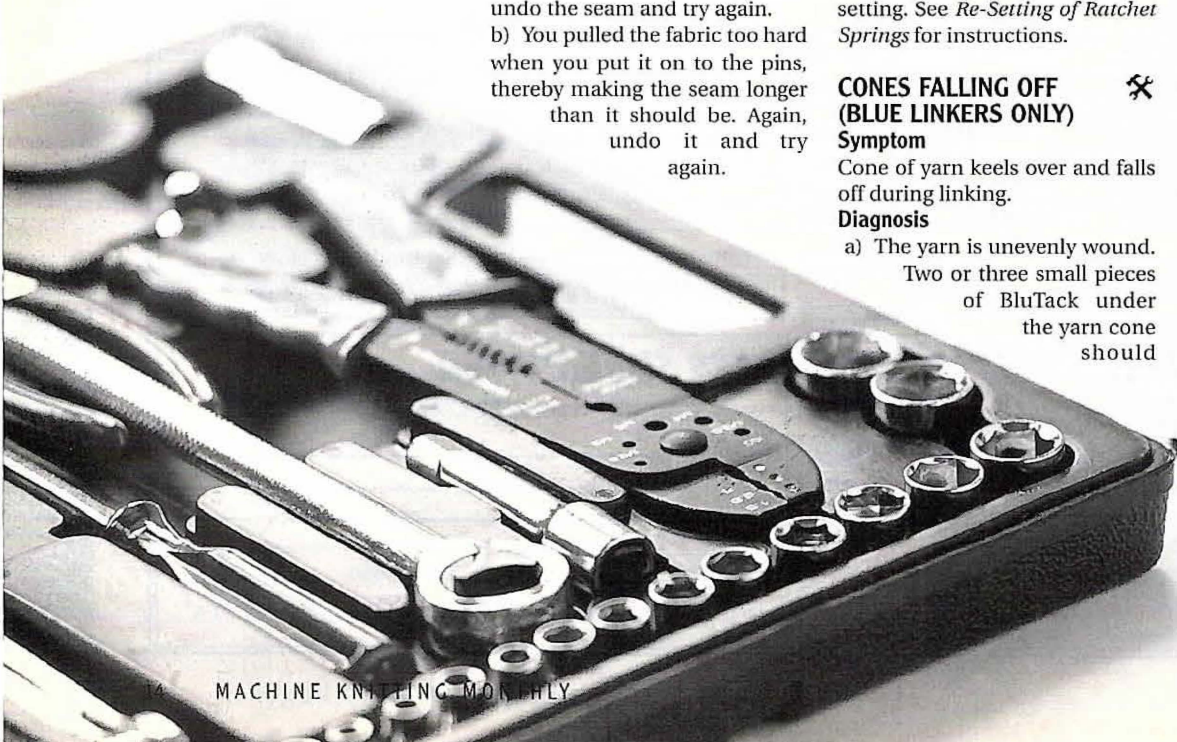
BREAKAGES

Symptom

Broken Tension Arm, Cone Support, Yarn Arm and so on.

Diagnosis

- All of these items and spare parts can be bought from Hague and easily replaced.



RE-SETTING OF RATCHET SPRINGS

There are 14 parts - see Fig 1. First, turn the linker upside down and remove the three screws found inside and holding the base cone. Remove the three screws holding the plastic rack guard.

Check Spring Bracket (Part 13)

Set ratchet spring on check spring bracket (Part 13) so that the needle (Part G) goes straight down the centre of the "Point".

Ratchet Bracket (Part 12)

Set ratchet spring on ratchet bracket (Part 12) so that it pushes on "a tooth" as the handle is turned. Make sure that the ratchet spring on bracket (Part 13) is engaged exactly in "a tooth".

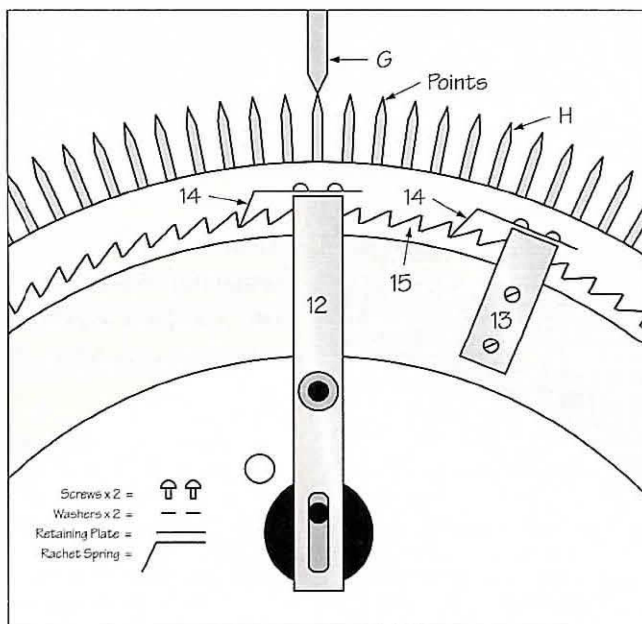
If the point ring stands still when in use, it is usually caused by the weight of the garment

that has to be "dragged" round by the point ring. Set the spring on bracket 12 to push slightly further than necessary (to over-rack), so that the spring on bracket 13 engages easily in a tooth.

CHANGING A NEEDLE

Only attempt this if there is no alternative!

- ☐ Firstly raise the needle block to its highest point.
- ☐ Take the Allen key which was supplied with the machine and, placing it in the hole at the side of the needle block, loosen the screw and remove the damaged needle.
- ☐ Replace it with the new needle.
- ☐ Put your thumbnail against the pin under the needle and lower the needle until it is resting against your nail. This will give you the correct height for the needle.



N.B. It is helpful at this stage to mark the needle at the top of the block with Tippex. Then, if it slips later, you can reset it to the mark.

- ☐ Tighten the screw with the Allen key by a quarter turn to hold it in place.
- ☐ Now lower the needle block by turning the flywheel. The

needle should slide centrally down the groove in the pin. If it does not, loosen the screw slightly and move the needle until it does. Try not to alter the height of the needle.

- ☐ When you are happy that it is at the correct angle, tighten the screw again.

REPLACING BENT PINS

To find out if this is the cause, first take a long piece of knitting and sew it up slowly on the linker. Every time that a stitch is dropped, make a mark by the offending pin with a Chinagraph pencil.

Keep stitching until you have been round the linker at least three times. Now check how many marks are around the

same pins. These are the ones that need replacing.

Replacement pins are available from Hague. First remove the plastic number strip - and you can also get these from Hague. Undo the three screws in the metal ring under the strip. Lift the ring up. You will now be able to lift out the offending pins and snap the new ones into place.

FABRIC SLIPS OFF THE PINS

Symptom

As the linker rotates, the knitting pushes out and off of the pins.

Diagnosis

a) Thick or textured knitting which, when doubled, is wider than the pins. Find some good old wooden clothes pegs (the sprung type - not dolly pegs). A few of these around the linker pins will hold everything in place.

b) No linker stand - sometimes, if the linker is stood on a table, a heavy or long piece of knitting will push upwards and cause the knitting to come off the pins. Buying a linker stand will often help to prevent this - gravity will then pull the knitting down and help to keep it on the pins.

CHANGING A NEEDLE

Symptom

Needle bent out of shape. Needle broken.

Diagnosis

a) The needle must be changed so see *Changing A Needle* for instructions.

UPGRADING YOUR LINKER

Those of you with a hand linker may not know that you can have a motor fitted. The old blue favourite that has given you years of good service can be given a new lease of life. If you are finding that your elbow aches after linking, or you are longing for the freedom that an electric linker can give, all is not lost!

First, get the linker back to Hague. It costs about £7.50 by Parcel Force or you can take it to them at one of the knitting exhibitions. For about £105, they will service your machine, check the alignment of the pins and needle, replace any that need doing and put in the motor. You will have what feels like a new machine and hands-free linking! I had this done last year and am still using the linker that I bought ten years ago. That's not a bad record, when you consider the amount of knitting and linking I've done in that time!

See you, Jan. ■

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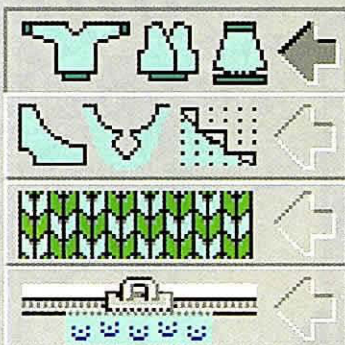
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DesignaKnit

File: Combine It: Part 7 - More about pictures



More information about converting pictures, using a scanner or clipart, quick conversions of stitch pattern graphs and other aspects of graphics with DesignaKnit are included in Diane's book *Computer Graphics and DesignaKnit*, which is £6.20 including postage in the UK (Europe £6.75 and the rest of the world £7.75.)

Detailed information about all aspects of the program are included in the quarterly *DesignaKnit Link* newsletter. The 1999 issues started in May, the subscription is £12 and back issues are still available (1996 - £10, 1997 - £12, 1998 - £12). You can order direct from:-

Diane Bennett
9 Huntley Grove
Nailsea
Bristol BS48 2UQ

Alternatively, you can visit
Diane's website at
www.dbknit.freemove.co.uk

In the first article in this series, **Diane Bennett** explained how to convert pictures and clipart into DesignaKnit stitch patterns. This month, she explores some problems associated with converting pictures and looks at ways in which these can be solved.

Take a small, simple piece of black and white clipart and convert it into a DesignaKnit stitch pattern - and even the beginner should have no problems! Move to a large picture, perhaps a scanned image or digital photograph, with several million colours and the results may be much less successful - but there are solutions.

IMAGE SIZE

The first problem that most DesignaKnit owners will encounter when converting graphics with the program is the size of images. A computer monitor screen is made up of a series of dots which are called pixels. Even at a low resolution, the screen will be 640 pixels wide and 480 pixels high - and most monitors now display at a much higher resolution than that!

The tiger picture shown on part of the screen on Fig. 1 is 790 pixels wide and 531 pixels high - but does not look that big. Convert that so that each pixel in the original picture becomes a stitch in the new design and four knitting machines would be needed to knit it!

Size Reduction

How can the size be reduced so that the pattern will fit? When converting the picture to a DesignaKnit



Figure 1

stitch pattern, it is possible to reduce the size using Settings - but beware of trying to reduce the size too much. Halve it, a third or even one fifth of the original size and the results are usually quite good, but reduce by more than this and so much detail may be lost that the design is unusable.

Compare the three bowlers in Fig. 2. The largest, on the left, was one third of the original; the middle one is one fifth of the original and the small one on the right one eighth of the original size - and this one would need a great deal of addition to make it knitable. This was taken from a piece of black and white clipart - use a picture and the problem is likely to be even greater. There are several possible solutions to this problem:-

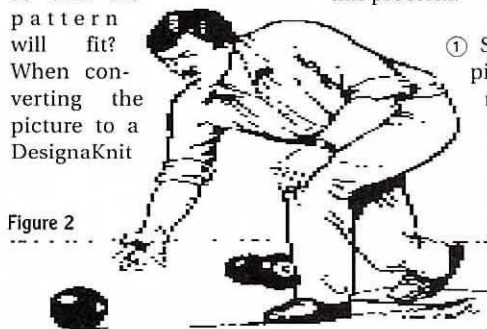


Figure 2

- ① Select a small picture for scanning or find a



small piece of clipart or a small picture for conversion. This is the simplest solution!

- ② Use only part of the original image. Either in DesignaKnit or using another software package such as Paint Shop Pro, select the part of the image to be used and crop so that only that part of the picture is used. The tiger's head, in Fig. 3, is 320 pixels wide and 346 pixels high - much easier to reduce to a size which can be knitted
- ③ Re-sample the image using Paint Shop pro or other software before taking the picture into DesignaKnit. Re-sizing reduces the size in the same way as DesignaKnit, but the re-sample option may produce better results.

Display & Conversion

Large pictures can also cause problems with display and conversion, especially when used on computers with limited memory. If the computer "hangs" or crashes when trying to display the pic-



DesignaKnit 6



Figure 3

ture, it probably does not have enough memory and the picture should either be reduced in size using the re-size option or scanned again at a lower resolution.

Proportion

The other problem connected with the size of the image is that of proportion, because knitted stitches are rarely square. When converting the picture with DesignaKnit, if proportion is important make sure that the correct number of rows is used for the number of stitches selected in Settings.

COLOURS

It is not possible to knit 16 million colours - and often not even 16 colours, so when using pictures it is usually necessary to reduce the number of colours. The conversion process automatically reduces a picture to 16 colours and these can be further reduced after taking the picture into DesignaKnit by combining colours as described previously.

Unfortunately, however, the results are often not successful and a considerable amount of time may have been spent con-

verting the picture. A much quicker way to reduce the number of colours is to use Paint Shop Pro or similar software. Paint Shop Pro 5 allows the number of colours to be selected, so the colours can quickly be reduced. Fig. 4 shows the tiger picture reduced to four colours. Not only can this be saved and taken into DesignaKnit for conversion, but it is also possible to see very quickly whether the results are likely to be successful.

Some pictures can be reduced to just two colours for knitting in Fair Isle or two colour jacquard - or even perhaps in garter stitch. When reducing the number of colours, select either dither or error diffusion and the results can be excellent. Fig. 5 shows the original tiger head on the left and the two colour head on the right.

Paint Shop Pro can also be used to convert images from one format to another. Unfortunately there is no standard file format for pictures - many different ones are used. DesignaKnit will convert the popular formats but there are some which it cannot

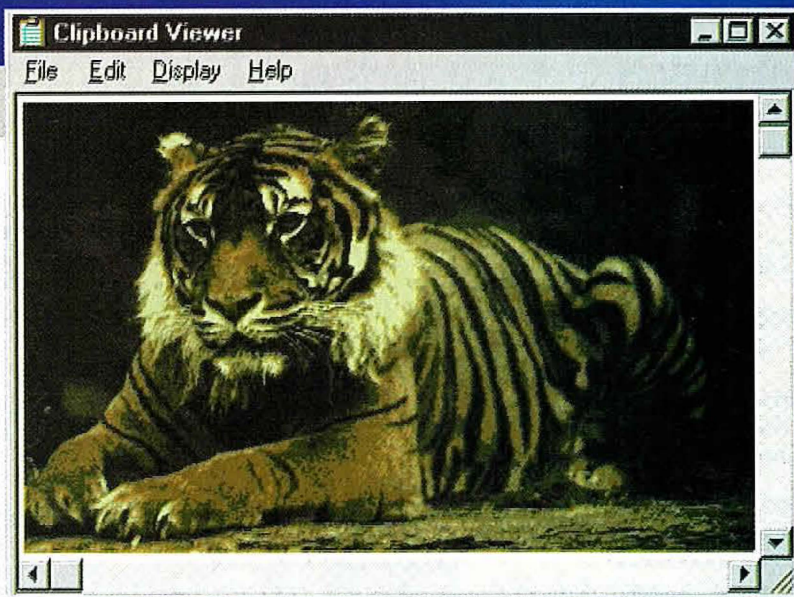


Figure 4

accept, for example .jpg used by many digital cameras and .cut used by Creation 6. Use File - Save as in Paint Shop Pro and the format of the saved file can be selected as .pcx, .gif or one of the

other formats suitable for use with DesignaKnit. Why not try converting some pictures with DesignaKnit - I hope that this article will help you to achieve better results. ■



Figure 5

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £12 UK, £14 Europe, £16 outside Europe (air) Back issues also available

Send 1997 subscriptions to Diane Bennett or contact:-

Canada/USA - Doodles, 2050, Lakeshore Rd W, Oakville, Ontario L6L 1G7

NZ - Lynda Smithies, 23, Khouri Ave, KARORI, WELLINGTON

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DesignaKnit User's Guide - how to use ver. 5 or 6 £6.20

Computer Graphics and DesignaKnit (ver. 5 or 6) £6.20

DesignaKnit Original Shaping (ver. 6 only) £6.20

Please send your order to:

**Diane Bennett, 9 Huntley Grove,
Nailsea, Bristol BS48 2UQ**

For details of any item or tuition (DKnit, Brother electronics etc.)
contact Diane at the address above or tel: 01275-810067



Baby Love

An original Jamilla design

Baby's
Cardigan, Trousers,
Bonnet, Mittens
and Bootees

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Any 2/30s Acrylic yarn.

(Yarn guide No. 2.)

1 [1] x 500 g cone in White (MY).

5 small buttons.

1 metre narrow ribbon.

Elastic to fit waist.

We suggest you try Uppingham

Yarns 2/30s for this pattern.

Repeatable shades cost £5.46 per

kilo and non-repeatable shades

cost just £2.50 per kilo. For fur-

ther information about personal

and Mail Order shopping, shade cards and samples,

please contact Uppingham yarns Ltd, 22 North Street East,

Uppingham, Rutland LE15 9QL or telephone 01572-

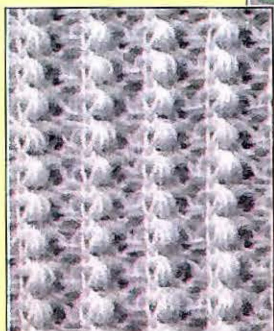
823747.

GARMENT WEIGHT

Finished garment weights in first size are 70g Cardigan,

80g Trousers, 25g Bonnet, 5g each Mitten, 5g each

Bootee.



Diagrams

- A = 20 [23] cm
B = 3 cm
C = 12 [13] cm
D = 9 [10] cm
E = 8.5 [9.5] cm
F = 5.5 [6.5] cm
G = 10 [11.5] cm
H = 11.5 [12.5] cm
I = 13 [15] cm
J = 18 [20] cm
K = 19.5 [21.5] cm
L = 18.75 [19.75] cm
M = 13 [14] cm
N = 2 cm
O = 26 [28] cm
P = 30 [32] cm
Q = 31 [32.5] cm
R = 6 [7] cm
S = 10 [11] cm
T = 7 [8] cm
U = 2.5 cm (folded)
V = 6 [6.5] cm
W = 3 [4] cm
X = 13 [14] cm
Y = 6.25 [6.75] cm
Z = 8 [9] cm

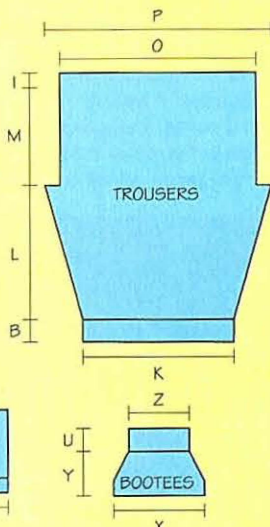
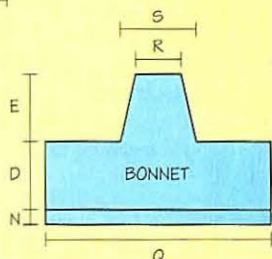
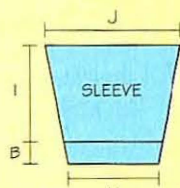
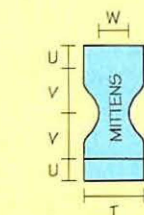
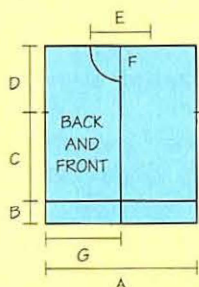


DIAGRAM A

• • • • • Back bed needles
• • • • • Front bed needles
• • • • • Pushers in WP

DIAGRAM B

• • • • • Back bed needles
• • • • • Front bed needles
• • • • • Pushers in WP
• • • • • Pushers in Blocking Rail

Pattern Information

MEASUREMENTS CARDIGAN

To fit chest 35 [40] cm, 14 [16] in.
Actual size 40 [46] cm, 16 [18] in.
Length to shoulder 24 [26] cm,
9½ [10½] in.

Sleeve seam 16 [18] cm, 6½ [7½] in.

TROUSERS

Inside leg seam 21.75 [22.75] cm,
8½ [9] in.

Instructions are written for the
first size, larger size follows in
brackets. If only one figure is
given, it applies to both sizes.

TENSION

25 stitches on front bed and 166
rows to 10 cm, 4 in measured
over pattern using Diagram A
(stitch size approx 3½/3½).

ABBREVIATIONS

For a list of the abbreviations we use, please look under Pattern Information on page 4.

NOTES

- a) This pattern is knitted manually, no electronics are needed.
- b) The ribs and shell edgings are knitted using two ends of yarn together. The main pattern of the garment is worked using one end of yarn.
- c) The shaping is given for front bed only, back bed sts should be cast off, decreased or increased as required.

PATTERN

Arrange Ns and pushers as shown in Diagram A.
Set lock on AX/KX, K 6 rows. Set lock on N/N, K 2 rows. These 8 rows form one pattern.

Knitting Instructions

Cardigan

BACK

Handle down. Orange strippers. Set up 50 [58] Ns on each bed at centre of machine in WP for full needle rib.

* Set RC at 000. Set lock on N/N and stitch size to 2/2. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 23 rows. RC shows 26.

Arrange Ns as shown in Diagram A by transferring alt sts from back bed to front bed. Arrange pushers in WP under every front bed N holding 2 sts. Remove one end of MY. Set RC at 000 and stitch size to 3½/3½. Cont in patt *.
K 352 [384] rows. Cast off.

LEFT FRONT

Handle down. Orange strippers. Set up 25 [29] Ns on each bed in WP for full needle rib. Work as for Back from * to *.

K 264 [272] rows. K 1 row extra for Right Front.

SHAPE NECK

Cast off 6 sts on front bed at beg of next row, K 7 rows. Dec 1 st on front bed at beg of next and every foll 8th row until 14 [17] sts rem on front bed. K until RC shows 352 [384]. Cast off.

RIGHT FRONT

Work as for Left Front reversing shaping by noting alteration in number of rows worked.

SLEEVES

Handle up. Orange strippers. Set up 29 [32] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 31 rows. RC shows 34.

Handle down. Arrange Ns and pushers as shown in Diagram A. Remove one end of MY. Set RC at 000. Cont in patt. Shape sides by inc 1 st on front bed at each end on every 24th row until there are 37 [46] sts on front bed, then on every foll 24th [32nd] row until there are 45 [50] sts on front bed. K until RC shows 216 [248]. Cast off.

BUTTONHOLE BAND

Handle down. Orange strippers. Set up 7 Ns on each bed in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 2/2. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3. K until RC shows 134 [146], making buttonholes on rows 7, 37, 67, 97 and 127 [9, 41, 73, 105 and 137]. Cast off.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

NECKBAND

Handle up. Orange strippers. Set up 79 [83] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 23 rows. RC shows 26. Transfer sts to front bed. Change to black strippers. Set lock on GX/N and stitch size to 5, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if press-

ing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Pin neckband in position. Unravelling WY as required, back stitch through open loops of last row worked in MY. Fold in half and catch down on the inside. Measure 9 [10] cm down from shoulder and place markers for armholes. Set in sleeves between markers. Join side and sleeve seams. Fold cuffs in half to right side. Sew front bands in position with buttonholes on right front for a girl or on left front for a boy. Finish buttonholes and sew on buttons to correspond. Give final light steam.

Trousers

(KNIT 2 PIECES ALIKE)

Handle up. Orange strippers. Set up 49 [54] Ns on each bed in WP. Arrange Ns for 1x1 rib. Arrange pushers in WP under every front bed N in WP. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of MY, K 1 row. Push up empty in-between Ns on front bed to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/LX and stitch size to 3½/3½, K 37 rows. RC shows 40.

Handle down. Arrange Ns and pushers as shown in Diagram A. Remove one end of MY. Set RC at 000. Cont in patt. Shape sides by inc 1 st on front bed at each end on every 24th row until there are 75 [80] sts on front bed. K until RC shows 312 [328].

SHAPE CROTCH

Set RC at 000. Cast off 5 sts on front bed at beg of next 2 rows. 65 [70] sts rem on front bed. K until RC shows 216 [232].

WAISTBAND

Push up empty in-between Ns on back bed to WP. Set RC at 000. Set lock on N/N and stitch size to 3/3. Using two ends of MY, K 26 rows. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join crotch to waistband seams, then inside leg seams. Mattress stitch rib sections at ankles. Fold waistband in half to inside and catch down, leaving an opening for elastic. Insert elastic and join ends. Give final light steam.

Bonnet

MAIN PART

Handle down. Orange strippers. Set up 78 [82] Ns on each bed at centre of machine in WP for full needle rib.

* Set RC at 000. Set lock on N/N and stitch size to 3/3. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 4. Change to black strippers. Arrange pushers in WP under every front bed N in WP and arrange in a 4 up and 1 down formation as shown in Diagram B, putting "1 down" pushers inside the blocking rail. Set RC at 000.

** Set lock on GX/KX and stitch size to 5/5, K 6 rows. Set lock on GX/N, K 2 rows **. Rep from ** to ** 3 more times. RC shows 32.

Change to orange strippers. Arrange Ns as shown in Diagram A by transferring alt sts from back bed to front bed. Arrange pushers in WP under every front bed N holding 2 sts. Remove one end of MY. Set RC at 000 and stitch size to 3½/3½. Cont in patt. K 152 [168] rows.

SHAPE BACK

Set RC at 000. Cast off 26 [27] sts on front bed at beg of next 2 rows. Dec 1 st on front bed at each end of rows 24, 48, 72, 96 and 120. 16 [18] sts rem on front bed. K until RC shows 144 [160]. Cast off.

NECKBAND SHELL EDGING

Join back seams.

Handle down. Orange strippers. Set up 58 [62] Ns on each bed at centre of machine in WP for full needle rib. Work as for Main Part from * to *, then from ** to ** 3 times. RC shows 24.

Lay the Main Part, right side uppermost, over the back bed and, with the orange tool to assist, bring the back bed Ns just through the edge of Main Part. Using the double-ended bodkin, transfer the front bed sts 21 ►

Dear Anne

Hints & tips

You can write to Anne at the address shown on page 5. Whether it's hints & tips you'd like to share, or opinions you have on anything to do with machine knitting, drop us a line and, who knows, next time, the star of the show could be you!

Dear Anne

Your super article on Premature Baby knitting in the July 1997 issue spurred me to start knitting for our local "Prem Baby" unit. Together with some like-minded friends, we set to and hand and machine knitted bonnets, helmets and booties. I managed to adapt a cardigan pattern to the mini size we needed and we eventually rook our garments to the hospital. The sister in charge was delighted and very grateful and showed us round the unit, which was most impressive.

When we asked what else they might need, she requested some blankets to use as cot covers to make the unit less clinical for the mothers. She specified size 14 in x 20 in, 16 in x 20 in and softer blankets for carrying she asked to be 20 in x 24 in. At the moment, we are having to hand knit these.

This brings me to another point. I was pleased to see another cardigan pattern in Issue 13 and wondered if you could persuade Dawn McCall to alter her pattern to make it "V-neck". The unit Sister mentioned that the high neck cardigans tend to rub the baby's chin as their skin is so fragile, so "V-necks" are preferred. At Shirley Cowling's suggestion in October 1998, we also showed the sister the Ventilator Bonnet and she was most interested, so that's next on the list!

Would it be possible, please, to re-print the original hand-knit pattern for our friends who do not have a machine? Thanking you for a great magazine.

Yours sincerely
Dorothy E Worsley
Manchester

I'm so pleased that your knitting is going well, Dorothy. I spoke to Dawn and she passed on the following information that might be helpful. The staff in the baby

unit at St Thomas' specially asked Dawn not to knit "V" neck cardigans for the following reason. The low neckline usually leaves some of the tubes connected to the baby showing. Even though their fingers are very tiny, the babies can still sometimes get hold of the tubes and pull them out of place so it's probably best to ask your local unit for guidance. Perhaps a compromise might be to start the round neck shaping a little lower.

Dawn also mentioned that her pattern was, by arrangement and approval, an adaptation of a Maggie Andrews' design. If you write to Maggie, she will help you with a "V" neck version and you'll find her address on her advertisement elsewhere in the magazine. Now, here's the pattern you'd like for your hand-knitting friends.



PREMATURE BABY HELMET

MATERIALS

Any DK yarn (Yarn Guide No. 14) or

Any 4-ply yarn (Yarn Guide No. 11).

1 x 25 g ball in MY. (Helmet weighs about 10 g.)

Pair 3 1/4 and 4 mm knitting needles for DK version.

Pair 2 1/2 and 3 1/4 mm knitting needles and a crochet hook for 4-ply version.

Ribbon, if required.

MEASUREMENTS

To fit a premature baby.

Depth 8 cm, 3 1/4 in (adjustable).

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch using 4 mm needles for DK version.

28 stitches and 36 rows to 10 cm, 4 in measured over stocking

stitch using 3 1/4 mm needles for 4-ply version.

DK VERSION

Using 3 1/4 mm needles and MY, cast on 50 sts and work 4 rows in K 1, P 1 rib. Change to 4 mm needles and starting with a K row work 10 rows in st st. You can adjust length at this stage, if required.

SHAPE TOP

1st row: [K 4, K 2 tog] 8 times, K 2. 42 sts.

2nd and every foll alt row: P.

3rd row: [K 3, K 2 tog] 8 times, K 2. 34 sts.

5th row: [K 2, K 2 tog] 8 times, K 2. 26 sts.

7th row: [K 1, K 2 tog] 8 times, K 2. 18 sts.

9th row: K 2 tog to end. 9 sts.

Break off yarn leaving a long end, thread end through sts. Pull up sts and secure. Join seam and attach ribbon, as required.

4-PLY VERSION

Using 2 1/2 mm needles and MY, cast on 65 sts using 2 needle method. K 2 rows.

Next Row: P 1, * yarn round needle, P 2 tog, rep from * to end. K 2 rows. Change to 3 1/4 mm needles and starting with a K row work 20 rows in st st. Adjust length at this stage, if required.

SHAPE TOP

1st row: [K 6, K 2 tog] 8 times, K 1. 57 sts.

2nd and every foll alt row: P.

3rd row: [K 5, K 2 tog] 8 times, K 1. 49 sts.

5th row: [K 4, K 2 tog] 8 times, K 1. 41 sts.

7th row: [K 3, K 2 tog] 8 times, K 1. 33 sts.

9th row: [K 2, K 2 tog] 8 times, K 1. 25 sts.

11th row: [K 1, K 2 tog] 8 times, K 1. 17 sts.

13th row: K 2 tog to last st, K 1. 9 sts.

Break off yarn leaving a long end, thread end through sts. Pull up sts and secure. Join seam for 4 1/2 cm, 2 in. Make two crochet cords and attach or sew on ribbon, as required. ■

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Star Letter

Dear Anne

I'm a new knitter of 18 months (but 63 years old!) and when I started, I bought a second-hand Passap Duo 80. However, I found it very hard to find someone to teach me to use it, because most Passap knitters seem to be using the E6000 nowadays. So, after a few months, I decided to use my retirement gifts and savings and bought myself a new Passap E6000 from David Drummond.

If any reader is afraid of buying a machine then having no help or after-sales support (and this does happen these days!) then I do recommend that they go to David Drummond for his part-exchange deals, after sale support and friendly staff who are always willing to help. I saw in the May issue of the magazine that he has been going for 25 years and I feel that this could not have been achieved if he had not given the kind of service I received. I'd like other knitters and readers to know this because, even though I'm in Lancashire and his shop is in Scotland, I feel I've got a helper and friend just a phone call away.

Whilst I'm writing, I wonder if I could also ask you if new knitters could have a little corner of the magazine to help us get started? It's just a thought and thanks for a great read every month.

Yours sincerely
Sylvia Mealing
Bolton, Lancashire

Many thanks for your recommendation Sylvia. It's always reassuring to know how satisfied fellow knitters are with a product or service. Your plea has already been answered and we shall have a new Hints & Tips column for beginners (and old hands, I'll bet!) starting very soon. Do look out for it.



Baby Love

...continued from page 19

Dear Anne

There is a lace selling currently in the shops called Knit-in Lace. People are using with hand knitting yarn and I have found a way that it can be used on the knitting machine. I have a Knitmaster 328 and here are the instructions I used.

- ① Knit a few rows ending with carriage at left.
- ② Push all needles to D (holding) position.
- ③ Hang a row of lace on the needles from left to right, putting two needles through each hole.
- ④ Starting from the left edge, knit all the stitches back by hand, making sure you close the latches to stop them from catching on the lace.
- ⑤ Hang a cast on comb over lace.
- ⑥ Push all needles back to D position.
- ⑦ Take carriage to opposite end without knitting and re-thread or break the yarn, rejoin through the carriage and knit across.

If you try this method, you will find it works. I have used it on the dress of a toilet roll doll cover and also on the edge of baby's bonnets. I don't know if anyone else has used this lace on a machine, but no one I have spoken to has ever thought of using it in this way! Have you heard of this method before?

Yours sincerely
Mrs D Curry
Durham

They do say there's nothing new under the sun don't they? I have actually heard of knitting lace in this way, Mrs Curry. We used this method many years ago to embellish basic stocking stitch knitting. Long before we had machines that would knit lots of patterns for us automatically, we often tried different ways of adding surface decoration to our knitting and inserting a row or two of lace or braid was frequently used. We used bought braid and lace, but also knitted yards of our own braid - for edging items such as Chanel-style jackets. Many modern edgings can still be applied in this way, as long as there is a hole sufficiently large to push through the needles.

I wonder also if other readers remember the days long before knitting beads were "invented". (At the time, we had to lay the yarn across the needles, then take the carriage across to knit a row.) The only way we could use beads or sequins without breaking the yarn each time was to start off by threading lots of beads on the yarn then, when we wanted to place a bead, we pulled it along the thread and knitted it by hand before "knitting" the rest of the row by hand. We had to keep the beads out of the way whilst knitting - and that could sometimes be tricky!

My "blast from the past" memory was when most mothers dressed a baby girl in a dress (usually pink!), with a pair of matching frilly knickers to cover the nappy. Not to be outdone by their sewing friends, machine knitters inserted lots of rows of narrow, frilly lace whilst knitting the back of the pants. Then, the "icing on the cake" was to add a matching row or two of lace around the lower edge of the dress and sleeves plus a band of hand transfer lace! Those were the days, eh?

Anne

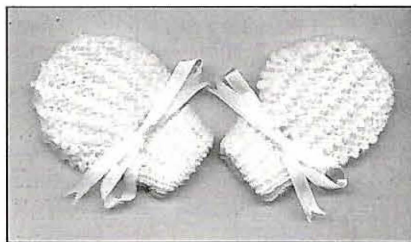
◀ 19 to the back bed, enclosing the edge, now pull plenty of yarn down through the tension masts and knit through the work on the back bed by hand, making very large stitches. Turn the work over on to the front bed exposing the large loops and with your yellow tool, cast off, knitting one stitch through the next.

CORDS (KNIT 2)

Handle down. Orange strippers. Set up 2 Ns on each bed at centre of machine in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 3/3. Using two ends of MY, K 1 row. Set lock on CX/CX and K approximately 200 rows. Cast off.

MAKING UP

Sew on cords or ribbon. Give final light steam.



Mittens

(KNIT 2 ALIKE)

Handle up. Orange strippers. Set up 18 [20] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 27 rows. RC shows 30.

Handle down. Arrange Ns and pushers as shown in Diagram A. Remove one end of MY. Set RC at 000. Cont in patt. K 56 [64] rows. Shape sides by dec 1 st on front bed at each end on next and every foll 8th until 8 [10] sts rem on front bed. K 7 rows. RC shows 96 [104]. K 8 rows. RC shows 104 [112]. Inc 1 st on front bed at each end on every 8th row until there are 18 [20] sts on front bed. RC shows 144 [152]. K 56 [64] rows. RC shows 200 [216].

Handle up. Transfer sts for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 3½/3½. Using two ends of MY, K 30 rows. Cast off.

MAKING UP

With wrong sides together, over-sew the pattern sections. Mattress stitch the ribs. Fold ribs in half to outside. Thread narrow ribbon just above the ribbing. Give final light steam.

Bootees

(KNIT 2 ALIKE)

Handle down. Orange strippers. Set up 33 [36] Ns on each bed in WP for full needle rib and then set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using two ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 1 row. RC shows 4.

Arrange Ns as shown in Diagram A by transferring alt sts from

back bed to front bed. Arrange pushers in WP under every front bed N holding 2 sts. Remove one end of MY. Set RC at 000. Cont in patt. K 56 [64] rows.

* Dec 1 st on front bed at each end on next row, K 7 rows *.

Rep from * to * 5 more times. RC shows 104 [112].

Push empty Ns on back bed to WP. Transfer alt sts from front bed to empty Ns on back bed. Leave empty Ns on front bed in WP. Return pushers to blocking rail. Set RC at 000. Set lock on EX/N. Using two ends of MY, K 40 rows. Transfer back bed sts to front bed. Cast off loosely by winding yarn twice around shank of needle and keeping yarn slack.

MAKING UP

With right sides together, join foot section. Mattress stitch the ribs. Fold ribs in half on to right side. Thread narrow ribbon through the holes. Give final light steam. ■



Club Outings

Now turn
to page 37 for Club
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To boldly go...

Forge Craft Creations down under in New Zealand!

Sylvia Wynn of Forge Craft Creations and her husband Brian were invited by the **New Zealand Machine Knitters Society** to attend their annual Knitting Festival, **Knit-fest '99** at Hawkes Bay. This month, Sylvia shares the thrilling experience with us.



A garment, designed by Laurel Judd, that won two awards.

The festival is held normally over two consecutive years in North Island and the following year in South Island and lasts for six days. All the machine knitting clubs in New Zealand are involved. Several clubs belong to an area and each area sends two delegates and councillors to the Festival to attend the seminars and workshops. They then return full of enthusiasm with a book of working notes from each of the workshops and share what they have learned with the rest of their members.

Members throughout the country are also free to attend and enter the many competitions from novice classes to supreme champions, so everyone is involved. There is a strict regime of judging for which one has to be trained. It is not a case of assessing the three "best in the bunch". If the garments in each particular category do not reach the required standard then no prize is awarded, therefore quality is sustained. A wonderful array of competition garments are displayed in the main hall, around which are all the trade stands.

This year, each evening after the fashion shows, entertainment was provided. In the absence of the Lord Mayor, who was unfortunately ill with the 'flu, Brian was invited (and highly honoured) to open the festival. We also took part in the prize-giving, which took most of the evening. I have never seen so many prizes! I entered the "Make and Model" competition but, alas, my deportment let me down. We did, however, win the prize for the best trade stand which Brian made out of plumbers' waste pipe.

As you can imagine, there is a tremendous amount of effort and dedication given by the committee members in organising these events - yet the whole atmosphere of the Festival is one of complete warmth and friendliness. Although complete strangers from another part of the planet, we were made to feel part of their family. This is the only machine knitting festival in the year, but it is full of the necessary content to keep members inspired for months, working on their creations for the competitions in next year's festival - and there's food for thought!

What impressed us most of all was the approach to their knitting. Everyone knits to be creative; they appreciate the qualities of natural fibres and view each project as a challenge - not something to be knitted in an afternoon in cheap acrylic then thrown in the washing machine!

After the festival, we toured 14 of the knitting clubs throughout both North and South Island, covering just over 3,000 miles. We were met by the same warmth and friendliness wherever we went. Our workshops, on both Swiss Darned Embroidery and Dimensional Knitting, were very successful. Although at times we felt overwhelmed by their knowledge, they were still hungry to learn more techniques - even if it involved working by hand.



Garment designed by Laurel Judd



New Zealand is suffering economic problems, lack of interest by the younger element and cheap imports from the third world countries but at least the **New Zealand Machine Knitters Society** is doing everything possible to keep the craft alive.

Our own Guild of Machine Knitters also has the enthusiasm and drive to revitalise machine knitting and, after their first years annual convention, now has over 600 members. We need to support them, build on their success and hopefully return to the "good old days". This is a genuine creative craft and I feel that it should be credited with the recognition it truly deserves! ■

Right and above right: Two of the decorative models which adorned the four corners of the hall

To boldly go...

Punch Lace Top

A reader's design by Dianne Bunyan in Uppingham yarn

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 94 [100, 104, 109] cm, 37 [39½, 41, 43] in.

Length to shoulder 50 cm, 20 in.

Sleeve seam 20 or 15 cm, 8 or 6 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 40 rows to 10 cm, 4 in measured over Punch/Thread Lace (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Pattern Information at the bottom of page 4.

NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Please note that

punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Some embroidery ribbon may fray in use, so to avoid this, we suggest that you dab the cut ends with fabric glue or a small amount of nail varnish to stop the ends fraying whilst embroidering.

d) Wrap the sewing cotton twice round the yarn mast tension disc.

PUNCHCARD MACHINES

Mark row numbers on both sides of cards.

PATTERNS 1 AND 2 (SIDE A)

Insert card as shown on left half of back and front and right sleeve.

PATTERNS 1 AND 2 (SIDE B)

Insert card back to front on right half of back and front and left sleeve.

SILVER REED ELECTRONIC MACHINES

PATTERNS 1 AND 2 (SIDE A)

Place Needle 1 cam between Needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models) on left half of back and front and right sleeve.

PATTERNS 1 AND 2 (SIDE B)

As Side A but reverse button 2 on right half of back and front and left sleeve.

BROTHER ELECTRONIC MACHINES

PATTERNS 1 AND 2 (SIDE A)

Place pattern over centre 0 on left half of back and front and right sleeve.

PATTERNS 1 AND 2 (SIDE B)

Work as Side A but reverse switch 1 on right half of back and front and left sleeve.

ELECTRONIC PATTERN ON BACK AND FRONT

K 87 rows of Pattern 1, then cont in Pattern 2.

Knitting Instructions

BACK

With carriage at right and using MT-7/MT-7 and MC and C tog in feeder 1/A, cast on 125 [133, 139, 145] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 55 rows. Transfer sts for st st. Dec 1 st at right edge. 124 [132, 138, 144] sts. Do not cut yarns.

Using nylon cord, K 62 [66, 69, 72] sts at left by hand taking Ns down to NWP. Using WY, K a few rows over Ns at right and release from machine. Push empty Ns to NWP.

With carriage at left, unravel nylon cord over Ns at left bringing Ns back to WP for Left Half.

* Inc 1 st at right edge. 63 [67, 70, 73] sts. Insert card 1 (Side A) and lock on 34th row (punchcard machines, clip card into a circle). Take carriage across twice without knitting and then set RC at 000. Using MT and MC and C tog in feeder 1/A, K 1 row. Release card and cont in Punch/Thread Lace with MC in feeder 1/A and C in feeder 2/B. K 65 rows. RC shows 66.

SHAPE ARMHOLE

Using MC and C tog, cast off 16 sts. 47 [51, 54, 57] sts.

PUNCHCARD MACHINES

Lock card. Undo clips and clip card 2 (Side A) to top of card in machine. Release card.

ALL MACHINES **

K 44 rows. RC shows 110.

PUNCHCARD MACHINES

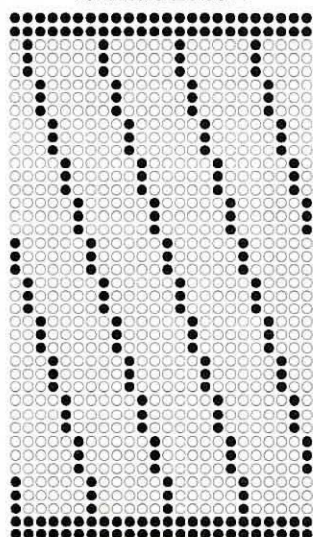
Lock card. Unclip card 1 and clip Punchcard 2 into a circle. Release card.

ALL MACHINES

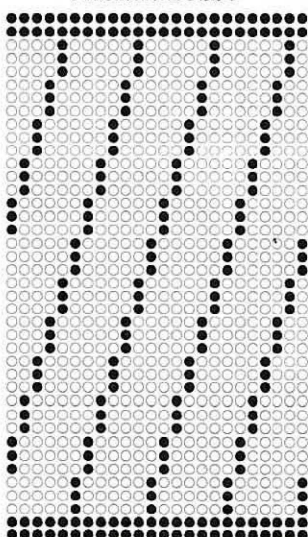
K 46 rows. RC shows 156. Place marker between Ns 22 and 23 at left of centre 0. Using MC and C

Punchcards

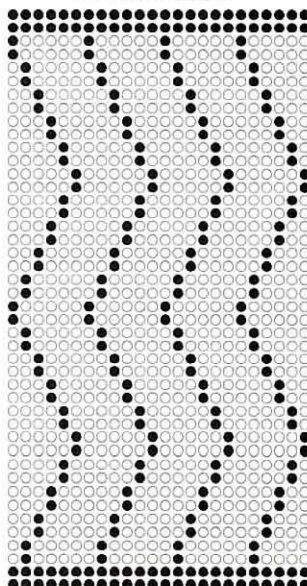
Punchcard 2 Side A



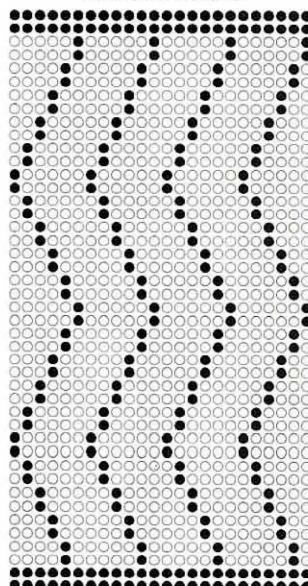
Punchcard 2 Side B



Punchcard 1 Side A



Punchcard 1 Side B



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Uppingham Yarns 4 ply Acrylic. (Yarn Guide No. 11.)

1 [1, 1, 1] x 500g cone in White, Black or Green (MC).

Sewing cotton to match (C).

1 [1, 1, 1] x 50g ball knitting ribbon in chosen colour or use contrast colour knitting yarn double.

2.5 mm crochet hook.

Blunt tapestry needle.

We suggest you try Uppingham Yarns 4-ply Acrylic for this pattern. Repeatable shades cost £3.50 per 500g and many unusual fancy yarns are also available to complement the main yarn. For further information about personal and Mail Order shopping, shade cards and samples, please contact Uppingham yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

GARMENT WEIGHT

Finished garment in second size with 20 cm sleeve weighs 235 g; in third size with 15 cm sleeve, weight is 215 g and fourth size with 15 cm sleeve weighs 225 g.

Diagrams

A = 47.5 [50.5, 53, 55] cm

B = 11 cm

C = 16.5 cm

D = 22.5 cm

E = 35 [38, 40.5, 43] cm

F = 17 cm

G = 17.25 cm

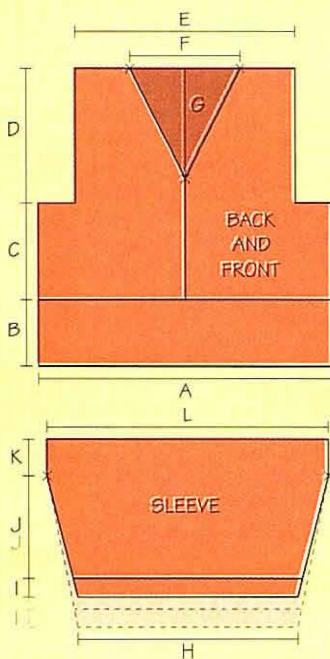
H = 35 cm

I = 3 cm

J = 17 or 12 cm

K = 6 cm

L = 46 cm



tog, cast off*.
Push 62 [66, 69, 72] Ns at the right of centre 0 to WP. With the

carriage at the right and the P side facing, replace sts at right on to empty Ns for Right Half.



Unravel WY.

Work as for Left Half from * to *, reversing shaping by reading left for right and right for left and using Side B instead of Side A of both cards.

FRONT

Work as for Back to **.

*** K 21 rows. RC shows 87. Place a marker at right edge.

SHAPE NECK EDGE

K 2 rows. Dec 1 st at right edge on next and every foll 3rd row until 40 [44, 47, 50] sts rem. K 2 rows. RC shows 110.

PUNCHCARD MACHINES

Lock card. Unclip Punchcard 1 and clip Punchcard 2 into a circle. Release card.

ALL MACHINES

Cont to dec at right edge on every 3rd row from previous dec until 24 [28, 31, 34] sts rem. RC shows 156. Using MC and C tog, cast off ***.

Push 62 [66, 69, 72] Ns at right of centre 0 to WP. With carriage at right and P side facing, replace

sts at right on to empty Ns for Right Half. Unravel WY.

Work as for Left Half of Back from * to **, reversing shaping by reading left for right and using Side B instead of Side A of both cards, then work as for Left Half of Front from *** to ***, reversing shaping by reading left for right and using Side B instead of Side A of both cards.

PARTIAL MAKING UP

Please refer to Section A in Techniques, shown on page 26.

RIGHT SLEEVE (20 CM)

With carriage at right and using MT-7/MT-7 and MC and C tog in feeder 1/A, cast on 93 sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting.

Set RC at 000 and then, using MT-3/MT-3, K 15 rows. Transfer sts for st st. Dec 1 st at right edge. 92 sts. Insert card 1 (Side A) and lock on first row.

26 ►



SECTION A - Partial Making Up

Mattress stitch from top of back welt to back neck. Mattress stitch from top of front welt to marker at row 87. Join shoulder seams.

SECTION B - Join Sleeves to Armholes

Join shoulder seams. Push 120 Ns at centre of machine to WP. With K side of armhole facing and shoulder seam at centre, pick up 60 sts along armhole edge of Back and 60

sts along armhole edge of Front and place on to Ns. With P side of Sleeve facing, replace sts on to same Ns. Unravel WY. Using MT+2 and MC, K 1 row. Using MT+3, K 1 row. Cast off with a latch off.

SECTION C Shell Edging

Slip stitch into first st, * miss 2 sts, 5 trebles into next st, miss 2 sts, 1 slip stitch into next st*; rep from * to * around neck edges. Fasten off.

SECTION D Embroidery

Using tapestry needle and ribbon, work chain stitches from the

shoulder down to top of welt, using the lace holes as a guide, as shown.

◀ 25 Take carriage across twice without knitting. Set RC at 000 and then, using MT and MC and C tog in feeder 1/A, K 1 row. Release card and cont in Punch/Thread Lace with MC in feeder 1/A and C in feeder 2/B. K 2 rows. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 120 sts *. K 25 rows. RC shows 68. Place marker at each end. K 23 rows. Cont in st st. With MC and C tog in feeder 1/A, K 1 row. RC shows 92. Using WY, K a few rows and release from machine.

LEFT SLEEVE (20 CM)

Work as for Right Sleeve using Side B instead of Side A.

RIGHT SLEEVE (15 CM)

Work as for Right Sleeve (20 cm) to *.

K 5 rows. RC shows 48. Place marker at each end. K 23 rows.

Cont in st st. With MC and C tog in feeder 1/A, K 1 row. RC shows 72. Using WY, K a few rows and release from machine.

LEFT SLEEVE (15 CM)

Work as for Right Sleeve, using Side B instead of Side A.

JOIN SLEEVES TO ARMHOLES

Please refer to Section b in Techniques, shown above.

NECK EDGINGS

Push 80 Ns to WP. With P side facing, pick up 80 sts along neck edge from centre back to centre front and place on to Ns. Using MT+2 and MC, K 1 row. Using MT+3, K 1 row. Cast off with a latch off.

MAKING UP

Sew rows above markers on sleeves to cast off sts at armholes. Join side and sleeve seams.

NECK CROCHET EDGING

Using crochet hook and ribbon, start at centre front, work a double crochet (dc) into two out of every three cast off sts up side of neck, around back neck and down second side of front neck.

Shell Edging

Please refer to Section C in Techniques, shown above.

EMBROIDERY

Please refer to Section D in Techniques, shown above. ■

Dianne Bunyan is well-known to many readers for her past contributions to *To & Fro*. She often shares many innovative ideas and techniques with us and runs the very successful **Davigdor Machine Knitting Club**. Members meet every week, during term time, on a Tuesday afternoon from 1.30 pm to 3.30 pm at the Adult Education Centre, Connaught Road, Hove in Room 5. If you're a machine knitter in the area, this is all the inspiration you need and the Autumn Term includes:-

NOVEMBER 1999

Nov 2nd

Guest speaker **Angela Coryn**.

Nov 9th

Workshop demonstrating e-wrap for decoration, making matching buttons and re-setting pattern cards.

Nov 16th

Using **Marion Nelson** cards.

Nov 23rd

Learn how to design a punchcard. You'll need a pencil, rubber, small ruler and paper scissors, a glue stick and a handbag mirror.

Nov 30th

Having learnt how to design a punchcard, take along the same items the following week and learn how to design a border.

DECEMBER 1999

Dec 7th

It's party time! Join in the fun of the festive season, but don't forget to take along the knitted swatches from the two previous weeks!

There really cannot be a more enthusiastic club and new knitters are very welcome. For further information and inspiration, you should call Dianne Bunyan on 01273-727959.

Make a note in your diary!

HAND & MACHINE KNITTING, SEWING MACHINES & FABRIC

NEW SHOW 6th November 1999

10.00 am to 4.00 pm Lydney Community Centre, Lydney, Forest of Dean, Gloucestershire.

Admission £1.50 - Details from Alice 01594-562161



Knitting charity is Christmas shoebox Competition is Toy for a Shoebox



Clubs & Classes

An eye on the provinces!

Club secretaries - you can use this page to give your knitting club some **FREE, NATIONAL PUBLICITY!** Just write to us at the address on page 5 and tell us who you are, what you do and where & when you do it!

ILKESTON CLUB

Margaret Brown is Secretary of the **Ilkeston & District Machine Knitting Club** and she's written to tell us about the group. The "& District" has been included to reflect the current, widespread membership and to emphasise that this friendly group is open to all machine knitters. Now that there are over 45 members, there's also a new venue and meetings are held at the Ilkeston School, King George Avenue, Ilkeston.

At 7.00 pm on the first Tuesday of the month, members enjoy a Knitter Natter Night where they can pick up hints and tips, solve problems and have a natter! It's arranged by the mem-

bers themselves and they meet in Room A7. At 7.00 pm on the third Thursday of the month, the club usually has a guest speaker and demonstration in the Main Hall.

Although this is a thriving club, members would be delighted to see new faces who are interested in machine knitting and visitors can be sure of a warm welcome. For more details, you should contact Diane Leverton (Chair) on 0115-917 0727; Margaret Brown (Secretary) on 0115-939 7705 or Dot Wilkinson (Treasurer) on 0115-932 5798.

THE DEAN CLUB

Anne Turner has recently started a new knitting club she's called **The Dean Club for Machine Knitters**. Members meet at 7.30 pm on the fourth Monday of every month except August and December. The venue is Our Lady of Lourdes Church Hall in Steyning Road, Rottingdean, East Sussex.

Although still in its infancy, the club is proving to be very popular and has held some really interesting meetings recently. Members have enjoyed topics such as learning how to clean their machines, changing needles, Swiss darning, steaming garments and lining garments.

Anne is presently arranging next year's timetable to also include guest speakers. If you live in the area, do please think about joining this friendly group. Ann will give you more details if you call her on 01273-305990.

CAMBOX

You may remember reading about the **Abbey Machine Knitters** in our August magazine - Issue 19 on page 29. My wrists are held out for a substantial "slap", because I mixed up the Emily ("Janie") Lancaster I knew - albeit some years ago now - with Emily ("Janie") Lancaster at the Abbey Knitters.

I can't believe that I know two machine knitters with the same name and nick-name? I think I'm forgiven, because the follow-up letter from Emily ("Janie") in Market Harborough was really friendly so, here's a recap about the club and Cambox.

Abbey Machine Knitters are indeed celebrating their 20th year, since first advertising for members in January 1979. Their aim is to promote machine knitting and keep as up-to-date as possible with the latest developments in knitting. They hold regular demonstrations and exhibitions and have male and female enthusiasts, in both hand and machine knitting.

NON-EXISTENT CLUB SCENE!

Pauline Baker has written to ask for our help in trying to establish a knitting club scene in her area of Northamptonshire. She tells us that there are no night school courses and the number of yarn outlets has shrunk dramatically. Although this is regrettable and illustrates the general lack of interest in handicrafts, she adds that there is a wonderful network of mail order supplies and internet information available.

She greatly feels the scarcity of knitting clubs in the area and believes that there's nothing for miles around. She's asked us, through the magazine, to inquire if there are any knitters in the area who would like to

contact her. She hopes to generate sufficient enthusiasm to start a new club - say within a 20 mile radius of Corby, Northamptonshire. If you live in that part of the country and machine knit, do get in touch with Pauline. She's mentioned that we may give you her full address and it is:-

Mrs Pauline Baker
Laundimer House, Bears Lane, WELDON
Northamptonshire NN17 3LH
Tel/Fax:- **01536-206770**
E-mail:- **Pauline@laundimer-house.co.uk**
Website:- **www.laundimer-house.co.uk**

If you run a club in the area that is not known to Pauline, your call would also be much appreciated.

Clubs & Classes

Time-time starts now for new courses!

1980-1981: 100,000, 10

Teach In

Pattern Knitting: Part 5 - Carriage Jams

Have you ever jammed the carriage whilst pattern knitting? This month **Ann Kite** shows us what to do when things go wrong in Fair Isle - or most pattern knitting for that matter!

I always feel much more confident if I know what to do when I make a mistake - and I aim to give you this confidence too. As always, this is an article to sit and read and knit at your machine. You can't learn to knit without knitting, so get to work!

STEP 1

Cast on about 100 stitches and knit 8 rows of stocking stitch, followed by 40 rows of Fair Isle.

STEP 2

Knit across and stop the carriage in the middle of the row. Remove the yarns from the sinker plate, but don't break them.

STEP 3

Remove the sinker plate.

STEP 4

SILVER & KNITMASTER MACHINES

Release the carriage using the release lever and pass the carriage across the remainder of the knitting, going in the same direction as you were knitting.

BROTHER MACHINES

Electronic Machines

Press the CR button. The ready light will come on, on 965 machines and the error light will flash on the 950 and 910 - but this is all right. Pressing the CR button tells the machine that you have not completed the row.

Punchcard & Electronic Machines

Turn the change knob to CR (carriage release), remove the carriage from the needle bed and replace it on the end of the bed on the side towards which you were travelling. Turn the change knob to NL.

TOYOTA MACHINES

Move the card lever to O. Using the carriage release lever, remove the carriage from the needle bed and replace it at the end of the bed, on the side towards which you were travelling.

STEP 5

On all machines, return the needles to working position. If the

stitch is in the hook you can simply push the needle back; if the stitch is behind the latch you will need to use the transfer tool. Look carefully at a needle before you just push it back; if the stitch is behind the latch and you just push the needle back you will drop the stitch.

You may also find that after jamming the carriage it is difficult to move some of the needles back to working position. Try moving them forwards towards the holding position first. If that doesn't work, lock the punchcard, turn the change knob to KC and move the carriage backwards and forwards a little. This will free the needles and you will then be able to return them to the working position.

In "real life", when you really do jam the carriage you may have dropped stitches. These need to be returned to the needles, but very often if you try and pick up the actual dropped stitch you will end up chasing it down the knitting creating a ladder. Instead, pick up the stitch below the dropped stitch, it is much easier to pick up.

Now unravel. If you have not had problems freeing the carriage you may only need to unravel back to the beginning of the row. If you did have problems such as dropped stitches, unravel until you get back to a perfect row. It is often better to unravel than to try and repair mistakes.

STEP 6

Now you have to return the design to the correct row and do the memory or selection rows. I wrote about unravelling and correcting the pattern last time. However, after jamming the carriage there are minor differences on some machines, so I will repeat the instructions with the changes here. If you want to refresh your memory, you'll find more details about the basics in *Teach In*, August magazine - Issue 19.

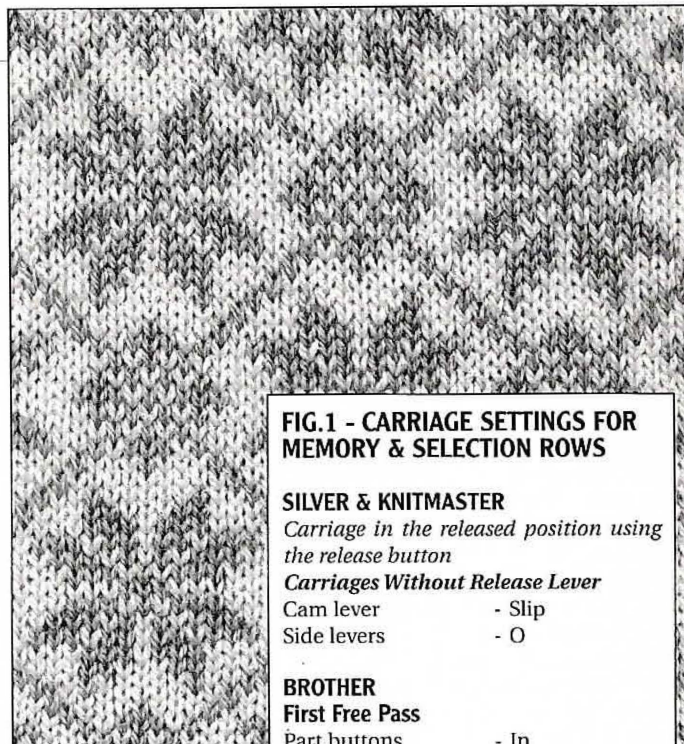


FIG.1 - CARRIAGE SETTINGS FOR MEMORY & SELECTION ROWS

SILVER & KNITMASTER

Carriage in the released position using the release button

Carriages Without Release Lever

Cam lever - Slip
Side levers - O

BROTHER

First Free Pass

Part buttons - In
Change knob - NL

Second Free Pass

Part buttons - In
Change knob - KC

TOYOTA

First Free Pass

Selection lever/dial - Empty <D>
Card lever - O

Second Free Pass

Selection lever/dial - Empty <D>
Card lever - C

FIG. 2 - CARRIAGE SETTINGS FOR FAIR ISLE

SILVER & KNITMASTER

Cam lever - F
Punchcard & electronic 860 & 890 only
Side levers - Δ

BROTHER

MC button - In
Change knob - KC

TOYOTA

Selection lever/dial - C/Colour
Card lever - C

BROTHER & TOYOTA MACHINES

Returning the design to the correct row

Punchcard Machines

Turn the card back by the number of rows unravelled. When calculating the number of rows unravelled, the part of a row that was first unravelled counts as one row. Lock the card, if you have not already done so.

Electronic Machines

Key in the number of rows unravelled followed by CR to return the design to the correct row. If you have only unravelled one row that counts as one row. Keying in CR at the beginning of the procedure (step 4 above) told the machine that you were stopping in the middle of a row and the machine will allow for this automatically and return the design to the correct row.

THE SELECTION ROWS BROTHER, KNITMASTER & TOYOTA MACHINES

All Punchcard Machines & Brother 965 Electronics

If the yarn is on the same side as the carriage, do both selection rows. (Fig.1)

If the yarn is on the opposite side of the knitting to the carriage, do only the second selection row.

Brother 950 & 910 Electronics

Whichever side of the knitting the yarn is, use the carriage settings for the second of the two selection rows in Fig. 1. The machine is automated and knows which side the yarn is in relation to the carriage and will select on the appropriate row. If only the edge needles are selected on the first pass, return

them to the working position before doing the second pass.

SILVER & KNITMASTER MACHINES

When calculating the number of rows unravelled, the part of a row that was first unravelled counts as one row. Passing the carriage across the remainder of the row at Step 4 moved the design on in the same way as knitting the row would have done.

Punchcard Machines

Turn the card back by the number of rows unravelled and lock the card.

Do the memory row(s) (Fig. 1) to read the new row on the card.

Unlock the card.

Electronic Machines

With both the design controller (PE1) and the mylar sheet, turn the inspection light on.

Scroll the design back, or roll the Mylar sheet back, by the number of rows unravelled. Do not turn off the inspection light.

Although the cam positions have not been changed during this procedure, it is safer to re-do the memory rows. When you have jammed a carriage you may need to move the carriage backwards and forwards a little to free it. While doing this you may pass the electronic sensors on the rear of the carriage backwards and forwards across the point cams, which confuses the electronic programming. Repeating the free passes will re-programme the positions of the point cams correctly. When knitting with the EC1 or the Knitmaster 580 you must do at least two free passes; on the older Knitmaster machines you need only do one free pass, though you can do two if the position of the yarn requires it.

Turn the inspection light off. The inspection light has to be turned off for knitting of course, but in addition when knitting with the mylar sheet turning off the inspection light causes the design to be scanned.

SPECIAL OFFER!

My video course **What To Do When It All Goes Wrong** includes a section on unravelling when knitting Fair Isle. There are also sections on other problems including picking up a dropped stitch. There is a section for most machines, both punchcard and electronic including Brother, Knitmaster, Silver and Toyota. Brother 965 electronics are not shown, but owners of these machines should still find the video useful.

HURRY - LIMITED STOCKS ONLY!

I have a limited number of copies of my video course No. 6 **What To Do When It All Goes Wrong** available for readers of MKM for only £15 including post and packing. If you are interested and would like more information, please contact me direct at the following address:-

Ann Kite
Ann Kite Home School, The Llanerch,
NEW RADNOR, Powys LD8 2TP
Tel/Fax:- 01544 350627
E-mail:- AKES@compuserve.com

Now a footnote to my last Teach In which was about unravelling. I omitted an important point for Brother and Toyota punchcard owners. My apologies if you have been having difficulties.

When unravelling on these machines you need to be aware of when the punchcard moves on. It moves on as you change direction at the end of the row. So, if you knit straight across and simply stop at the end of the row before changing direction and unravel, then you do indeed simply turn the card back by the number of rows unravelled. However, if you change direction before you stop and unravel then the punchcard has moved on and after unravelling you must turn the card back by the number of rows unravelled plus one.

If you are not sure whether you have changed direction or not, the red arrow at the right of the needlebed will tell you the direction the carriage was travelling in when you stopped. On Brother electronics, you do not have to take into consideration whether you have changed direction with the carriage or not, the machine is programmed to do this automatically. ■

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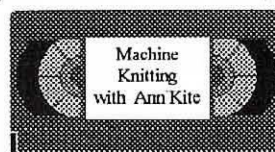
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Knitting Design

At the Victoria & Albert Museum

This year's **Design for Knitting** day will be held in the V&A Lecture Theatre on Saturday 20 Nov 1999 from 10.30 am to 4.50 pm. The techniques of hand and machine knitting offer endless creative opportunities for construction and design.

This year's day continues to explore and extend ideas about contemporary knitting, with presentations from specialist practitioners in a variety of fields. The day has been organised by **John Allen**, leading knitwear designer and lecturer at Middlesex University, in association with the V&A. Speakers this year include:-

- **Dan Maier** who uses knitting in lighting design.

- **John Allen, Jeanette Bromfield** and **Jackie Webb** who runs the Mohair Centre in East Sussex giving a joint presentation on yarns.
- **John Angus** (director of Textiles and Fashion studies at Derby University) talking about computer-designed knitwear.
- **Teresa Searle** (a knitwear designer specialising in felted knitting with embroidery) will be in conversation with John Allen, talking about running a business, inspiration and techniques.

The study day is aimed at textile practitioners at all levels including designers, lecturers and stu-

dents of knitted textiles and all those with a general interest in this field. There will be an opportunity to see spinners demonstrating their craft.

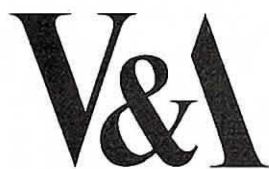
The **Full Rate Fee** for Design For Knitting Study Day is - **£28**

- Concessionary Rates are offered, as follows:-
- **Senior Citizens, Friends and Patrons of the V&A** - **£22**
- **Students currently on state-funded courses** - **£7.50**
- **Registered disabled people and ES40-holders** - **£5**

- **Free places** - These are discretionary. Please make a personal application.

Ticket price includes morning coffee, afternoon tea and admission to the Museum on the day of the event. For information and to book telephone the Education Department on 020 7942 2197 or the Box Office on 020 7942 2209. An answer machine is used at busy times and outside normal office hours and advance booking is essential. ■

10.00	Museum opens
10.30	Introduction to the day - Rebecca Merry, V&A and John Allen
10.40	Knitting the extraordinary: the road from knitted sculpture to lighting design - Dan Maier
11.30	Coffee
12.00	Yarns: yarn types - John Allen
12.20	Yarns:- fancy yarns, construction and how to make your own - Jeanette Bromfield. Yarns:- speciality yarns - Jackie Webb
13.00	Lunch (not provided) and an opportunity to view the spinning
14.30	Desktop manufactured knitwear - John Angus
15.20	Tea
15.50	Felted knitting and embroidery decoration - Teresa Searle in conversation with John Allen
16.40	Questions and conclusions
16.50	Close



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Spotlight

Knitcrafts of Oakley

This month, we shine the spotlight on a company originally established as **Ann Crafted Knits** and soon to celebrate its first anniversary with a new identity.

KnitCrafts of Oakley has come of age and is holding a Birthday Extravaganza and Grand Autumn Sale during the first week of November.

Oakley village is three miles west of Basingstoke, just off the B3400 Basingstoke to Andover Road and it's here that machine knitting enthusiasts will find **KnitCrafts of Oakley** and enthusiastic proprietor Ann Kretzschmar. Ann started knitting in Indiana, USA in 1986 on a Brother KH930 - which is still in use! She moved to Sweden in 1988 with a new baby and no knowledge of Swedish - and it was knitting that kept her sane! (Where have we heard that before?) She returned to England in 1991 and acquired another baby!

Ann Crafted Knits developed gradually from knitting for friends. Ann then started selling machine knitting supplies from home in 1994 when the local dealer closed and continued to sell her knitwear through craft fayres. **Octopus Knitwear** emerged following an order for one of Ann's original designs - 350 knitted, dancing Octopuses for Santa to give to a local Tots Gym group!

Premises became available so Ann decided to take the plunge and not only move from her home, but also expand into haberdashery, cross-stitch, hand-knitting, sewing and so on. From a modest beginning, her business has grown and she now gives knitters a friendly, local service on a national scale.

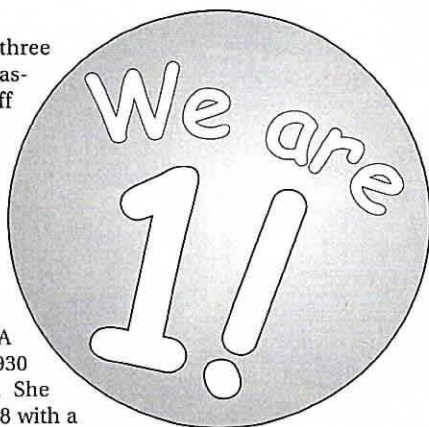
Ann offers many services including mail-order, club visits, talks, local delivery, DesignaKnit 6 and Cash's Labels. Coned yarns, accessories, spares, patterns and so on are also available and she also sells reconditioned machines as well as second-hand accessories. Club parties are especially welcome at the shop, by arrangement and Ann provides tea, coffee, free parking

and a children's playroom. She also gives talks and demonstrations to promote machine knitting and accepts most credit cards.

Ann is planning a Grand Autumn Sale and Birthday Celebration from 1st to 6th November 1999 and the details are as follows:-

- ✧ Extended opening hours 9.30 am - 5.00 pm Mon to Sat (closed Fri)
- ✧ Late night opening Mon and Thurs. from 7.00 pm - 9.00 pm.
- ✧ All yarns, patterns, accessories, haberdashery and so on (but not consignment goods) will be greatly reduced. For example, Bramwell Fine 4-ply will be reduced by £1 to £4.00 per cone.
- ✧ Demonstrations including DesignaKnit, Cross-stitch and Bobbin Lace as well as some knitting.

Ann may be on the move again, soon and we'll let you have the new details as soon as possible. In the meantime, if you'd like more information about any of the products or services she offers, somewhere different to take your club members, or to join in the Birthday Bash, you can get in touch with her on 01256-781801. The freephone order line number is 0800-917 0637. ■



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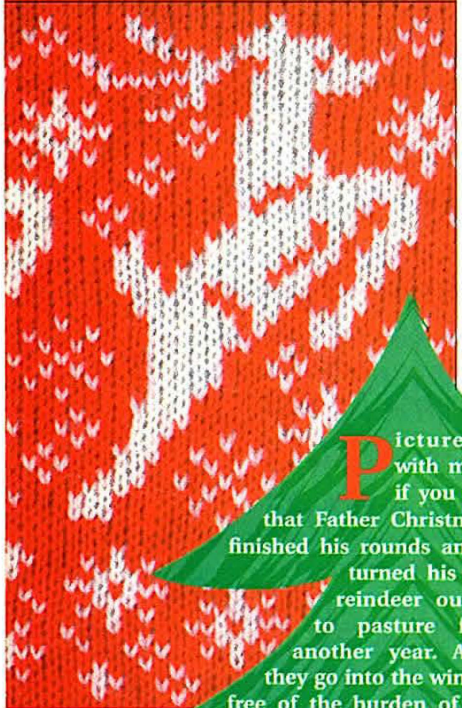
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Picture Parade

'Tis (almost) the season to be jolly...

Jo Newton usually likes to portray animals realistically, but she throws the rule book out of the window as the Christmas spirit kicks in! These festive scenes remind us that Christmas is just around the corner!



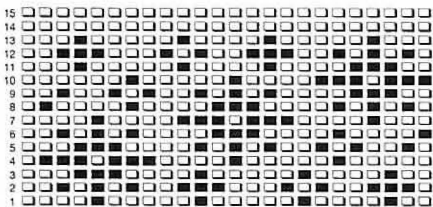
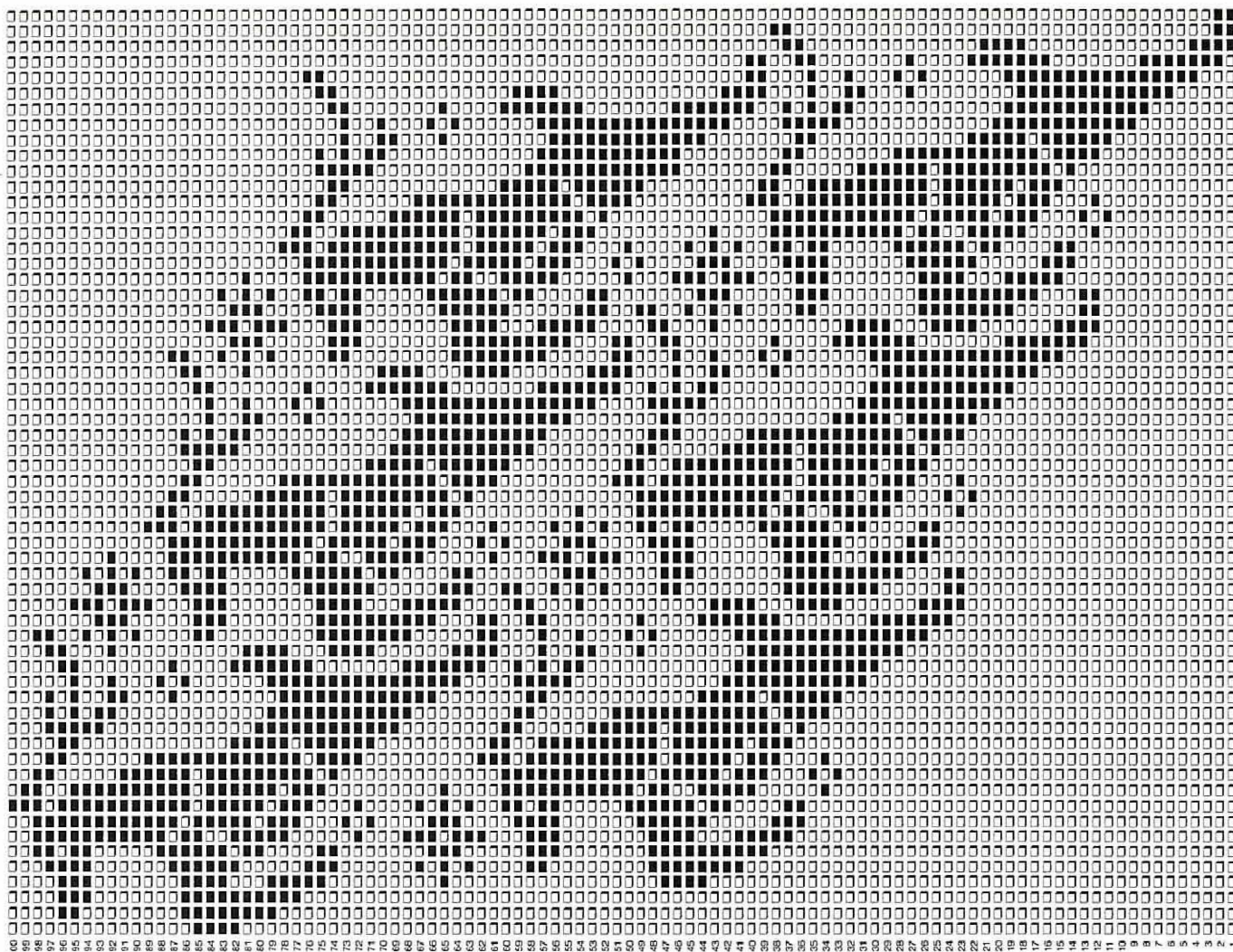
Picture with me, if you will, that Father Christmas has finished his rounds and has just turned his reindeer out to pasture for another year. Away they go into the wintry sky, free of the burden of his heavy sleigh, to gambol happily until they are needed again. There you have the inspiration for these festive scenes and all the designs can be mixed and matched at will.

The snowy fir trees, over which the six reindeer are soaring, are actually taken from my book *Jo's Wildlife* where they form part of the Stag set of motifs and are reprinted here with my kind permission! The Snowflake border can be repeated for a larger garment, or alternated with the reindeer to make an all over pattern.

I am happy to put these designs free of charge on any disk bought from me (for Brother or DesignaKnit). By the time this is printed, I should be the proud possessor of a new to me, second-hand Passap Duo 80 and may even have knitted something on it! It will be wonderful at last to know what pushers and strippers really are!

My main reason for buying this machine is so that when I am asked for patterns for the Passap, I shall have had some personal experience of the machine and a means of testing them out. So, it is definitely a question of "watch this space" as I would like to adapt many of my motif designs so that they can be used by Passap people. Think of me struggling and, if you have any invaluable tips for the first time Passap user, please let me know! In the meantime, Happy Christmas knitting and keep it up in the New Millennium. ■

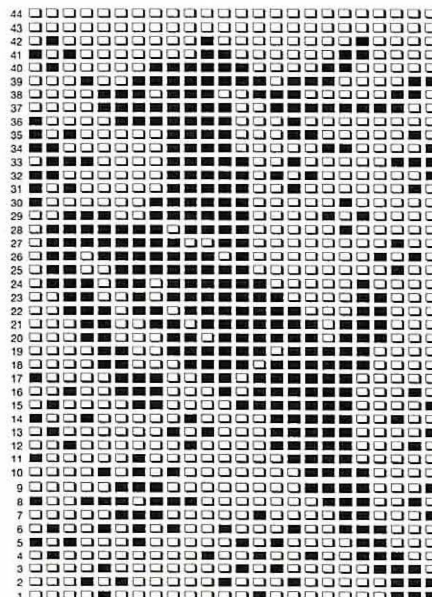
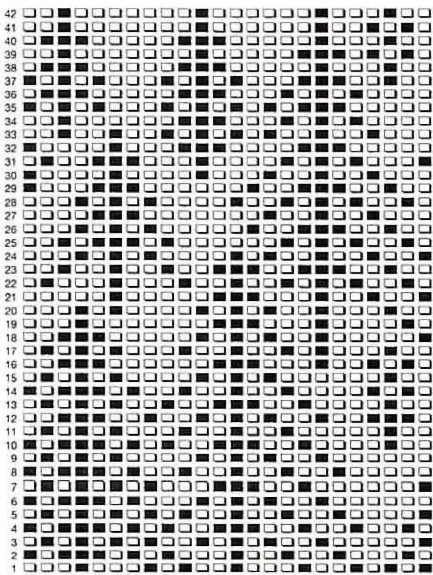




Forsell **SHAMAL**

Large 60 stitch picture
White 500 on 516 Admiral

24 stitch picture
White on 527 Hollyberry (red)



Cable & Rib Jacket

A Willow Tree Knitwear design in Spectrum Strata Aran

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

MATERIALS

Spectrum Strata Aran.
(Yarn Guide No.17.)

1 [1, 2] x 400 g balls in Silver (MY).

Pair each of 4½ mm, 5 and 5½ mm knitting needles.

5 [6, 6] buttons.

2 smaller buttons for pockets (optional).

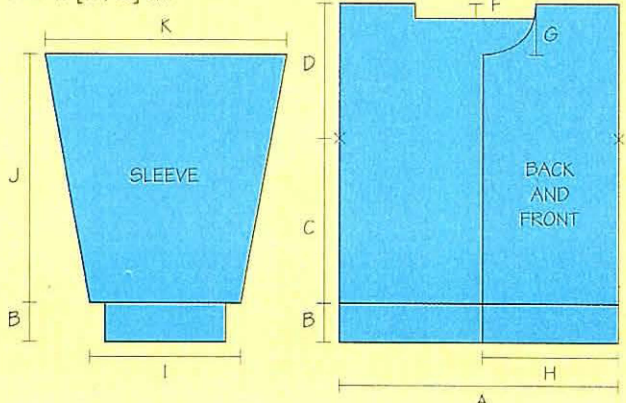
The fibre content of this yarn is 80% Courtelle Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB or telephone 01484-843732.

GARMENT WEIGHT

Finished garment in first size weighs 380 g.

Diagrams

A = 37 [40, 43] cm
B = 5.5 [6, 6] cm
C = 22 [21, 27.5] cm
D = 18 [20.5, 25] cm
E = 17 [18, 19] cm



F = 2 cm
G = 7 [7, 10] cm
H = 17.5 [19.5, 20.5] cm
I = 21 [23, 22] cm
J = 33 [38.5, 42] cm
K = 33 [37, 44] cm (stretching to fit)

Pattern Information

MEASUREMENTS

To fit chest 61-66 [71-76, 82] cm, 24-26 [28-30, 32] in.

Actual size 72 [78, 84] cm, 28½ [31, 33½] in.

Length to shoulder 45.5 [47.5, 58.5] cm, 18 [19, 23] in.

Sleeve seam 38.5 [44.5, 48] cm, 15½ [17½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 22 rows to 10 cm, 4 in measured over cable pattern (tension dial setting approximately 6/6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we

use, please look under Pattern Information on page 4.

NOTES

a) We used the main bed side of the knitting as the right side of the garment.

b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

c) For something different use a contrast colour for the 1x1 rib on pocket tops or the complete pocket.

Knitting Instructions

BACK

With carriage at right and using MT-6/MT-6 and MY, cast on 73 [79, 85] sts at centre of machine in 1x1 rib with extra st at right.

* K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000 and

Diagrams

Diagram 1 (1st size)

Main Bed 2 6 1 1 6 1 1 6 1 1 6 1 1 6 2
Ribber 2 2 3 2 2 3 2 2 3 2 2 3 2 2

Diagram 1 (2nd size)

Main Bed 2 2 6 1 1 6 1 1 6 1 1 6 1 1 6 2 2
Ribber 1 2 2 3 2 2 3 2 2 3 2 2 3 2 2 1

Diagram 1 (3rd size)

Main Bed 2 1 1 6 1 1 6 1 1 6 1 1 6 1 1 6 1 1 2
Ribber 1 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 1

Diagram 2 (1st size)

Main Bed *1 2 1 6 1 1 6 2
Ribber *1 3 2 2 3 2 2

*End needles nearest Front Edge

Diagram 2 (2nd size)

Main Bed *1 2 1 6 1 1 6 1 2
Ribber *1 3 2 2 3 2 2 2

*End needles nearest Front Edge

Diagram 2 (3rd size)

Main Bed *1 2 1 6 1 1 6 1 4
Ribber *1 3 2 2 3 2 2 3

*End needles nearest Front Edge

Diagram 3 (1st size)

Main Bed 6 1 1 6 1 1 6 1 1 6 1 1 6 2
Ribber 2 3 2 2 3 2 2 3 2 2 3 2 2

Diagram 3 (2nd size)

Main Bed 2 6 1 1 6 1 1 6 1 1 6 1 1 6 2
Ribber 2 2 3 2 2 3 2 2 3 2 2 3 2 2

Diagram 3 (3rd size)

Main Bed 2 1 1 6 1 1 6 1 1 6 1 1 6 1 1 6 1 1 2
Ribber 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2

Diagram 4 (All sizes)

Main Bed 1 6 1
Ribber 3 2 2 3

Transfer sts as shown in Diagram 2 for size required. Set RC at 000. Using MT/MT, work as follows.

** K 4 rows. Cross 1 st at left in front of 1 st at right (twice) over centre 4 Ns of each group of 6 Ns on main bed. Rep from ** throughout.

K 44 [42, 56] rows. RC shows 48 [46, 60]. Place marker at right edge. K 24 [30, 34] rows. RC shows 72 [76, 94].

SHAPE NECK

Push 3 Ns at left to HP on next and foll alt row, K 1 row. Push 2 [3, 3] Ns at left to HP, K 2 rows. Push 2 Ns at left to HP on next and foll 2 alt rows, K 1 row. Push 1 [2, 2] Ns at left to HP, K 2 rows. 20 [22, 24] sts. K 2 [2, 8] rows. RC shows 88 [92, 116]. Using WY, K a few rows and release from machine.

Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as for Right Front, reversing shaping by reading left for right and right for left and reversing Diagram 2.

JOIN RIGHT SHOULDER

Push 20 [22, 24] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MY, cast off loosely.

JOIN LEFT SHOULDER

Work as for right shoulder but read left shoulder for right shoulder.

SLEEVES

Push 66 [74, 88] Ns at the centre of the machine to WP. With carriage at right and wrong side facing, pick up 66 [74, 88] sts along armhole edge of Back and Front between markers and place on to Ns. Transfer sts as shown in Diagram 3 for size required. Set

RC at 000. Using MT/MT, work as follows:-

* K 4 rows. Cross 1 st at left in front of 1 st at right (twice) over centre 4 Ns of each group of 6 Ns on main bed. Rep from * throughout.

K 1 [1, 3] rows. Dec 1 st (2 sts in) at each end on next 36 ►

then, using MT-5/MT-5, K 12 [14, 14] rows *.

Inc 1 st at left edge. 74 [80, 86] sts. Transfer sts as shown in Diagram 1 for size required. Set RC at 000. Using MT/MT, K 4 rows.

** Cross 1 st at left in front of 1 st at right (twice) over centre 4 Ns of each group of 6 Ns on main bed. K 4 rows. Rep from ** throughout.

K 40 [38, 52] rows. RC shows 48 [46, 60]. Place marker at each end. K 36 [42, 52] rows. RC shows 84 [88, 112]. Cross 1 st at left in front of 1 st at right (twice) over centre 4 Ns of group of 6 Ns at left and right only on main bed.

SHAPE NECK

Push 54 [58, 62] Ns at left to HP and cont on rem 20 [22, 24] sts for first side. K 4 rows. Using WY, K a few rows and release from machine. With carriage at right, push 34 [36, 38] Ns at right from HP to UWP. Using WY, K a few rows and then release from the machine. With carriage at left, push rem Ns at left from HP to UWP. Finish to correspond with first side.

RIGHT FRONT

With the carriage at the right and using MT-6/MT-6 and MY, cast on 35 [39, 41] sts in 1x1 rib. Work as for Back from * to *.

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Sampler 1

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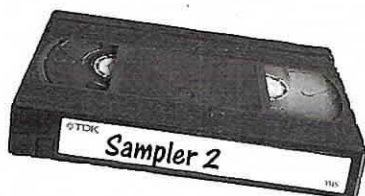
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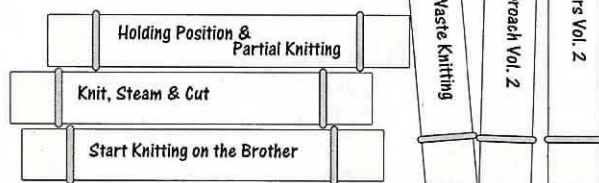
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E-mail: k.trentham@which.net



Cable & Rib Jacket

...continued from page 35

◀ 35 and every foll 6th [6th, 4th] row until 42 [46, 44] sts rem. RC shows 72 [84, 92]. K 1 row. **Do not break yarn.** Using WY, K a few rows and release from machine.

CUFFS

Push 35 [35, 37] Ns to WP. With carriage at left and wrong side facing, replace sts on to Ns, dec evenly. Transfer sts for 1x1 rib. Using MT-5/MT-5 and MY, K 14 [16, 16] rows. Using WY, K a few rows and then release from the machine. Using 4½ mm knitting needles, pick up sts and using MY, cast off evenly in rib.

BUTTONHOLE BAND

Push 59 [63, 73] Ns to WP. With carriage at left and wrong side facing, pick up 59 [63, 73] sts along front edge and place on to Ns. Set RC at 000. Using MT-1 and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 4 rows.

Counting ribber Ns only and starting at left edge, transfer the 2nd, 9th, 16th, 23rd and 28th [2nd, 8th, 14th, 20th, 26th and 30th; 2nd, 7th, 14th, 21st, 28th and 35th] sts on to adjacent N on main bed for buttonholes. Leave empty Ns in WP. K 5 rows. Using WY, K a few rows and then release from the machine. Using 5 mm knitting needles, pick up sts and using MY, cast off evenly in rib.

BUTTON BAND

Work as for Buttonhole band omitting buttonholes.

COLLAR

Push 79 [81, 99] Ns to WP.

1ST SIZE

With wrong side facing, pick up 7 sts across left front band, 17 sts up left front neck, 3 sts down left back neck. Pick up 26 sts across back neck as follows:- 4 sts, 2 sts tog (twice), 2 sts, 2 sts tog, 1 st, 2 sts tog, 4 sts, 2 sts tog (twice), 3 sts, 2 sts tog (twice) and 4 sts. Pick up 3 sts up right back neck, 17 sts down right front neck and 6 sts across right front band and place on to Ns.

2ND SIZE

With wrong side facing, pick up 7 sts across left front band, 17 sts up left front neck, 3 sts down left back neck. Pick up 28 sts across back neck as follows:- 5 sts, 2 sts tog (twice), 3 sts, 2 sts tog (twice), 4 sts, 2 sts tog (twice), 3 sts, 2 sts

tog (twice) and 5 sts. Pick up 3 sts up right back neck, 17 sts down right front neck and 6 sts across right front band and place on to Ns.

3RD SIZE

With wrong side facing, pick up 6 sts across left front band, 24 sts up left front neck, 3 sts down left back neck. Pick up 34 sts across back neck as follows:- 8 sts, 2 sts tog, 3 sts, 2 sts tog, 8 sts, 2 sts tog, 3 sts, 2 sts tog and 8 sts. Pick up 3 sts up right back neck, 24 sts down right front neck and 5 sts across right front band and place on to Ns.

ALL SIZES

Unravel WY. Using MT-1 and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-5/MT-5, K 4 [6, 8] rows. Using MT-3/MT-3, K 10 [12, 14] rows. Using MT-2/MT-2, K 10 [12, 14] rows. Using MT-1/MT-1, K 12 [12, 14] rows. Using WY, K a few rows and release from machine. Using 5½ mm knitting needles, pick up sts and using MY, cast off evenly in rib.

POCKETS

With carriage at right and using MT/MT and WY, cast on 19 sts in 1x1 rib. K a few rows ending with carriage at right. Dec 1 st. Transfer sts as shown in Diagram 4. Set RC at 000. Using MT-1/MT-1 and MY, work as follows.

* K 4 rows. Cross 1 st at left in front of 1 st at right (twice) over centre 4 Ns of group of 6 Ns on main bed. Rep from * throughout.

K 15 [15, 17] rows. RC shows 19 [19, 21]. Inc 1 st (2 sts in). Transfer sts for 1x1 rib. Using MT-5/MT-5, K 6 rows. Using WY, K a few rows and release from machine. Using 4½ mm knitting needles, pick up sts and using MY, cast off evenly in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams. Sew pockets in position. Sew on buttons. ■

Club Speakers

Now turn
to page 22 for Club
Outings

If you'd like us to add your name to our speakers' list, just give us a call or drop us a line! You'll find the address on page 5.



Forge Craft Creations

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing

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18
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2000

Date - 18th March 2000,
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20
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ANGELA CORYN

Angela's talks are entertain-
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have been to tell us they are
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3rd MACHINE KNITTING LIVE!

4
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9
APR
2000

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Sewing with Knitting

Selecting stitches

In the final article in her short series, **Diane Bennett** looks at stitches that can be sewn on embroidery machines which are particularly suitable for use on knitwear. For those fortunate enough to have a computer and software, she also explains how to design the stitches.

Although the motifs which are embroidered with a sewing machine are lovely, the thickness of knitted fabric together with stabiliser usually means that the result is rather firm and solid. However, there are a number of alternatives which are available on memory cards and can be designed with the sewing machine software like PE Design for Brother sewing machines. For other makes, check with your dealer, because similar ranges of extra designs are available for the various machines.

CROSS STITCH

Brother Embroidery Card Number 21 contains a number of cross stitch designs, mainly floral, including the wreath shown in Fig. 1. The stitching gives the effect of Swiss darning and is ideal for use with knitwear because it is not as dense as the satin stitch based designs.

When starting to use the software - for serious designing such as manual punching, watching how the designs on the cards are created is often helpful. However, the way in which these

cross stitch designs stitch out is amazing - the half crosses are stitched seemingly randomly but then, as the second part is stitched, the shape builds up.

Trying to achieve this by creating the individual stitches using the software is not only very difficult (mind boggling, in fact) but also very time-consuming. However, fortunately help is available in the form of a wonderful little program available for download from the Internet from the following address:-

<http://privat.swol.de/UliTessel/english.html>

Designed by a German chap, **Uli Tessel**, this program not only makes it very easy to design cross stitch which really works, but it is also possible to scan in templates of designs and use these.

My cats, of which Fig. 2 is one example, were designed with this excellent piece of software. When exported, the files are in Pfaff format, so owners of some machines may need conversion software like Buzz Tools to convert the designs to the format required for their machine.



Figure One



Figure Two

QUILTING & APPLIQUÉ

Quilting designs, like Fig. 3 which is taken from **Brother Embroidery Card Number 22**, are ideal for knitwear because they are just straight stitch and they are very effective. Try dividing a garment into squares or rectangles with lace or garter stitch and using a different design in each rectangle.

When using the software, manual punching is not required. Combine simple shapes to make the design and leave them unfilled. Select running stitch as the outline, using four passes to create a bold effect.

The same card also includes appliqué designs which can also be used on knitwear. These can be sewn separately, as described in the last article or used directly on knitting. Ideally, use stretch fabrics to make the appliqué shapes so that there is no puckering in wear and washing. Soft stretch fabrics such as those used for tee shirts and sweatshirts are ideal for this.

A more raised effect can be achieved using *Puffy Foam* underneath the appliqué. The straight stitch outline also cuts the foam so that the excess can easily be pulled away before sewing the satin stitch edge. *Puffy Foam* is widely available throughout North America, but I have not yet been able to find a stockist in the UK.

A useful way to use these designs is to create your own appliqué directly on to stabiliser. Hoop the stabiliser only, with the fabric on the top. After sewing the running stitch outline(s), cut round the fabric, then complete the satin stitch outlines. Cut away the excess stabiliser and stitch the appliqué on to your knitwear.

Follow the instructions for creating appliqué with your software, especially the order of stitching pieces. For simple shapes, an easy method is to create a design and copy it. Set one copy with a running stitch outline and the other with satin stitch. When sewing, make sure that the running stitch outline is sewn first.

LACE & OUTLINES

Lace Card 29 is lovely for knitted fabric because the outlines produce a lovely soft effect. Several of these designs are intended to be joined together as larger designs, like the two leaves shown in Fig. 4. If these are used directly on to knitting, check very carefully that they are positioned correctly.

Trying to achieve a lace effect with the software is not easy and requires some expertise. However, outlines can be manually punched quite easily and these are also very effective. Use just the outline shape as the basis of the design and decide which lines are required. Taper the ends of the lines for the best

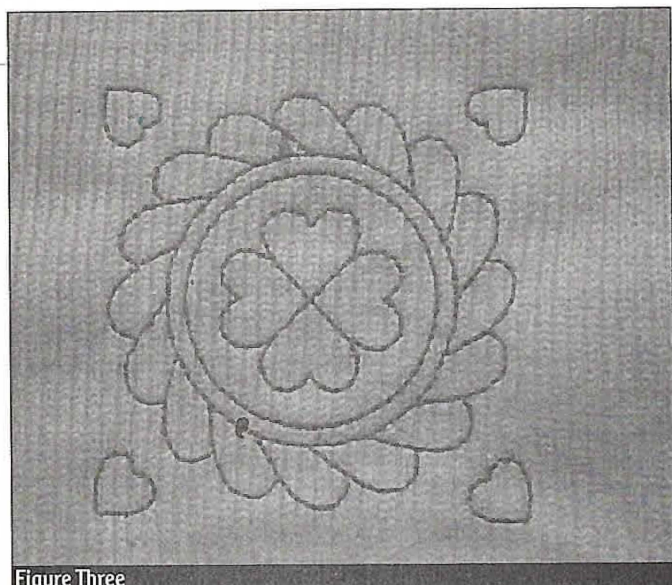


Figure Three

effect. Brother UK have a disk of lovely outlines available for use with PE Design.

I hope that this short series has given you some ideas for using your embroidery machine with knitwear. Experiment and you

will be amazed what it possible. Those who are on-line may like to join the BBD embroidery list for more ideas. You can E-mail me at diane@dbknit.freemove.co.uk or visit Ann the Gran's website www.annthegran.com to find out how to join. ■



Figure Four

◆ **Hague** ◆

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Books for Bedtime

... or any time!

Here's a selection of new books, patterns and software you might like to include on your Christmas Gift list.

INDISPENSABLE FRIEND

Do you have a garter carriage? If so, you'll need *Busy Bee's Guide To The Garter Carriage - An Indispensable Friend At Your Elbow* in your book collection. It's Book 202; it does what it says on the cover and it says what it does inside!



It includes chapters on every subject you need for reference including casting on and off; needles and yarns; Stitchworld and punchcard patterns; partial knitting; shaping; trippers and the Knit Leader; buttonholes; sideways-knitted ribbed bands; electronics and the turn mark; missing needles - and troubleshooting. It costs just £4 and really is indispensable!

The Sixth and Seventh Garter Carriage Design Collections are also now available. *Autumn Elegance* is the Sixth Collection and it includes a classic, round-neck jumper with long or short sleeves; a classic, "V" neck jumper also with long or short sleeves and a longline tunic with a round neck. All the designs are knitted in *Bonnie's Sable Crêpe* and the book costs just £3.25.

Country Carriage is the seventh collection. Five designs are featured - a longline cardigan, two longline sweaters, a waistcoat and a boxy jumper. The patterns are in a selection of yarns from **Bramwell, Forsell and Yeoman** and the collection costs £4.75. For details or to obtain any of these books, you can write to the following address, or add them to your next Trading Post order. The pattern list is updated at least twice a year, so send a SAE for the latest copy!

Busy Bee
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Bwlchgwyn
WREXHAM LL11 5UT
 Tel:- 01978-757461 (Barbara)
 Tel:- 0161-864 1191 (Hilary)
 E-mail:- BusyBeeDesigner@compuserve.com
 E-mail:- BusyBeeBasics@compuserve.com

PAINT SHOP MAGIC

PAINT SHOP MAGIC

Heather Adams is a relatively new name in machine knitting - but she's fast making her mark. She now has a second book of easy computer designs for *DesignaKnit 6* - a follow-on from her first book, *Paint Shop Play*. *Paint Shop Magic* came about through "play" sessions at her computer. She discovered that *Kai's Power Tools*, that come with *Corel Draw* and other programmes, can open up a whole world of magical designs that are so easy to produce. She really wants to encourage knitters - who want something a little different - to delve deeper behind their screens to find these hidden treasures.

SPECIAL EFFECTS

There's a new, updated version of Artika's *Special Effects* stitch pattern book available. It now includes "dalmatian" and "cow" designs with 24 and 40 stitch versions of both patterns. As the different pattern repeats of the designs produce bigger and smaller animal prints, electronic owners can now knit five extra skins!

To get a convincing "cow" design, you do need large splodges of colour - with the ensuing problem of those dreaded long floats. There are various ways to overcome this problem such as hooking up the floats on the back by hand. However, if you are an experienced knitter with a ribber and colour changer, you have two automatic ways of knitting floatless or very short-floated versions of bold designs like the "cow".

As well as the popular double jacquard method, you can also opt for an intermediate solution where the knitting looks like Fair Isle on the front, but the floats are hooked up for you at regular intervals on the back. Full instructions for both these methods are given in the book. In addition, a 24 stitch double jacquard punchcard is included for knitters who want to try the floatless knitting methods described above, but who don't have the luxury of a double jacquard switch or setting on their machines.



The new 20-page version of *Special Effects* costs £6.50 including UK postage, but knitters who have already bought the original version can send a self-addressed and stamped, full-size A4 envelope and a cheque for £3.00 for just the new designs to bind into their book. *Special Effects*, the supplementary pages and free catalogues are available from:-

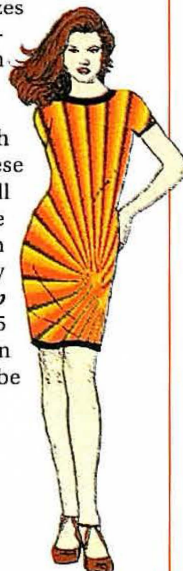
Artika Designs
The Old Rectory, Combyne
AXMINSTER, Devon EX13 6SY
 Tel:- 01297-443918
 Fax:- 01297-445029
 E-mail:- Artika@compuserve.com

You can also consult the Artika catalogue on the Internet at:-
<http://ourworld.compuserve.com/homepages/Artika>

Paint Shop Magic contains no less than 51 designs, all of which are converted to double jacquard in up to four colours. Of course, they could be reduced to two colours and knitted in Fair Isle - but a lining would be required, in most cases. The designs are saved on two disks, together with six basic garment shapes including a sweater, cardigan, waistcoat, straight skirt, jacket and a coat. Each garment shape is in four different sizes and is ready to integrate with the stitch patterns.

Heather very much hopes that these designs, she will help to inspire the younger generation to join our happy band. *Paint Shop Magic* costs £14.95 including postage in the UK and can be ordered from:-

Diane Bennett
9 Huntley Grove
Nailsea
Bristol BS48 2UQ
 Tel:- 01275-810067



SOFTWARE FOR SOFT WEAR!

Knitters will be interested to know that **Knitware™** computer programs are now available in the UK. There are two main programs at present; **Knitware™ Sweater Design** and **Knitware™ Dolls and Bears** (soon to become **Critter Clothes**).

First appearing on the market in 1992, the Canadian-based software has attracted a global market. The **Sweater Design** program provides a fast and very simple method of producing custom knitting patterns to your own style and size - for both hand and machine knitters!

Patterns can be created for many styles of sweaters, cardigans, waistcoats, tops, and vests. Knitting machines specified include Bond, Brother, Elma,

KnitKing, Knitmaster, KnitsmarT, Passap, Pfaff, Phildar, Silver, Singer, Studio, Tacony, Toyota, White, or the generic "other" selection. The program can even produce combination patterns, where the body of the garment is knitted by machine, and the ribbing done by hand.

The latest version (2.0) runs under Windows 95, 98, and NT and has full Windows functionality, while the previous version (1.5) runs in DOS and can be used in Windows 3.x. The software is provided on two floppy disks and takes up just 3MB of hard disk space once installed. There is a printed user manual included, as well as standard Windows-style help within the program.

The patterns are worded in plain English, so are very easy to read. They always specify stocking stitch, although any stitch can be used by entering the correct tension figures into the program. This has been successfully done with garments worked in different knitting stitches such as moss stitch, garter stitch and so on and even crochet stitches instead!

Each pattern is accompanied by a schematic (a picture of each piece to be knitted), which can be printed and shows the relevant measurements. The pattern can also include a calculation or estimate of the yarn amount required - a very useful

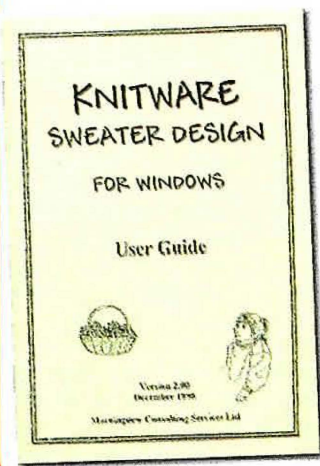
feature! The program includes 28 standard sizes for men, women, and children, and custom sizes can be added if required.

The **Knitware™ Dolls and Bears** program produces clothing patterns for dolls and teddy bears, again both for hand and machine knitters. The DOS version is currently being restyled into **Critter Clothes for Windows** which will also include dog sweaters and is scheduled to be released in November; just in time for those Christmas presents!

SPECIAL READER OFFER

For more details and a free sample sweater pattern, contact **Steph Thornton** with your name and postal address, stating whether you would like a hand or machine knitting pattern (for machines please state the machine type). **MKM** readers can obtain a 7.5% discount on the full program price - a £3 saving if they quote **MKM** when ordering! The address you'll need is:-

**Knitware
JTD Ltd
34 Cranmore Road
WOLVERHAMPTON
West Midlands WV3 9NL
Tel:- 01902-653668
or mobile 0796-724 6205
Fax:- 01902-653667
E-mail:- info@knitware.co.uk
Website:-
http://www.knitware.co.uk**



XMAS COMES EARLY THIS YEAR!

Why not have some fun this Christmas, courtesy of **Knitware™**? We've got five copies of **Knitware™ Sweater Design** software, each worth £39.99, to give away to our readers.

All you have to do is join in the festive fun and tell Santa, in 15 words, why you'd like him to bring you a copy of the **Knitware™ Sweater Design** programme for Christmas.

Send your entry on a postcard, or the back of a sealed envelope, add your name and address and post it to the address given below, to arrive no later than 30th November 1999. We'll draw the first five cards out of the sack and, so long as you've added your Christmas message to Santa, we'll send your card to Lapland and hope he has room on his sleigh! Send your entry to:-

**Santa's Surprise, RPA Publishing
PO Box 1479
MAIDENHEAD
Berkshire SL6 8YX**

... and good luck!



HAVING FUN!

Jo Cooper is known to many knitters in the South East. She's a designer and tutor and has also been teaching at Medway for the past eleven years. She gives club talks on various subjects and, until relatively recently, has been "hiding her light under a bushel"! Her ideas are refreshingly different and she's produced a series of over a dozen very useful booklets, to help machine knitters acquire and develop new skills. Her latest booklet is called **Having Fun with the 7x1 Adjustable Transfer Tool**.

The 7x1 adjustable transfer tool is a very useful gadget, at a very affordable price. It's suitable for virtually all standard gauge machines and has a multitude of applications. It's primarily used for fully fashioned shaping, but if it is set to a 1x1

arrangement, can greatly speed up stitch transfers.

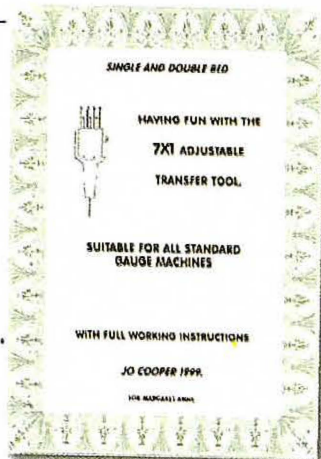
In her book, Jo gives us lots of instructions and ideas for using this unique tool in a number of unusual ways. She encourages us to be creative with picot hems and includes three variations to try. She shows us how to shape a raglan edge and includes cable and lace variations. She also goes on to explain how to make a lacy hem and then make fancy hems and neckbands with lacy borders.

The diagrams are exceptionally clear, the book has a ring binding down the spine so that it lays flat when open and it has a transparent cover for added protection. It really is excellent value at £3.50 plus 26p towards postage and packing.

Jo will be pleased to send you a

list of her publications and patterns, if you send her a self-addressed and stamped envelope. These include useful titles such as **Getting Started** - which shows you how to cast on, knit continental and picot hems, increase, decrease and cast off... great value for only £1.50. She also has **Guidelines for Double Jacquard** (£2.00), **Collars for the V-Neck** (£2.50), **Good Ideas for Finishing Techniques** (£2.00) and **Ribbed Fabrics** - a workshop that includes tuck rib, plated rib, quilting, pin tucks and release stitch. Again, this is very reasonably priced at just £2.50. Please add 26p towards postage and packing for each of the booklets mentioned.

Jo will be spreading her wings next year, so if you'd like to book her for a club talk, order or request further information about her books and patterns,



her address details are given below. Don't forget to enclose a self-addressed and stamped envelope when writing, please!

**Jo Cooper
150 Bettesscombe Road
RAINHAM, Kent ME8 9HT
Tel:- 01634-261438 (after 6.00 pm)**

Classwise

Joining seams

Seams on knitted garments should be either invisible or decorative. This month, **Beryl Jarvis** looks at four different methods of joining knitting for a perfect finish.

I believe making up is one of the most important aspects of machine knitting and falling down here can spoil an otherwise nice garment. Often, those returning (who have followed the course before) will join beginners to refresh their skills so I'll also cover some of the methods I've previously written about some time ago. Students and readers who have been following my notes should, by now, have several pieces of fabric handy that can be used to practice making up. As with all techniques, there is more than one way to make up a garment. We all have our own favourite method and some techniques are more suitable than others.

HAND OR MACHINE?

You may own either a sewing machine or overlocker that is suitable for sewing knitted fabrics. If so, I suggest that you follow the instructions with your machine. Many people say that

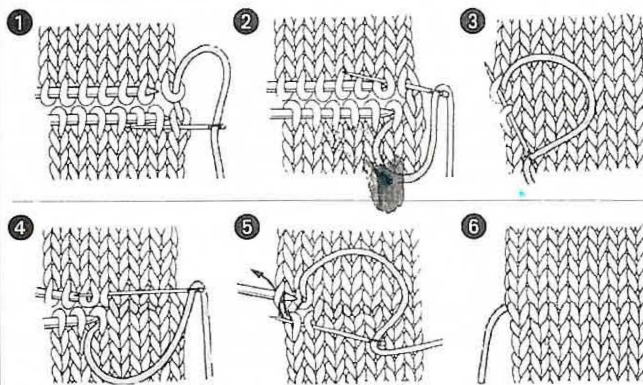
this is too "manufactured", but I do believe that if you have the equipment and wish to use it, why not! You may also own either a linker that works on your machine or a Hague Linker. Again, follow the instructions and suitable seams should be achievable. Whatever method you use, there will be some hand finishing required and many knitters do prefer to sew up by hand. Always use a tapestry needle because it has a rounded end and it will slide easily between the stitches.

As I knit, I usually leave fairly long ends which I then use to start the seam. If you only have short ends, they will need to be sewn in and new threads joined in for the sewing. If the yarn used to knit the garment is not suitable for sewing, for example because it has slubs in it, then use a thread that will wash as the garment and match the colour of the fabric.

GRAFTING

As you can see from Fig. 2 (below) and Fig. 3 (right), grafting is an invisible way of joining stitches to stitches. Socks usually need to be grafted as an actual seam would be uncomfortable next to the foot. Circular skirts and shawls are often grafted for an invisible seam that will react in the same way as the rest of the fabric.

Whether we unravel waste yarn as we go along or remove it all at the end, we have to work with a row of open loops. There's nothing worse than tugging at waste yarn - only to pull back some of the stitches knitted in main yarn, too! It's also easy to be somewhat nervous and sew into the spaces, not the stitches - only to find that the two pieces of



Make sure a long tail of yarn is left - approximately four times the length of the seam. If both pieces of fabric have several rows in waste yarn and one row knitted with a nylon cord next to the stitches, grafting will be easier and there will be no risk of coloured fibres from waste yarn being left in the fabric. Make sure the cord is a different colour to the main yarn.

Some knitters, understandably, feel uneasy about grafting.

knitting fall apart when the waste yarn is removed.

If you are new to grafting, you can transfer the last row of loops knitted in main yarn on to a knitting needle before grafting (see Fig. 2). In this way, your stitches will be secure and you can see clearly which loops are being joined together. Then, once you have become proficient, you can abandon the needles and work directly on the knitting.

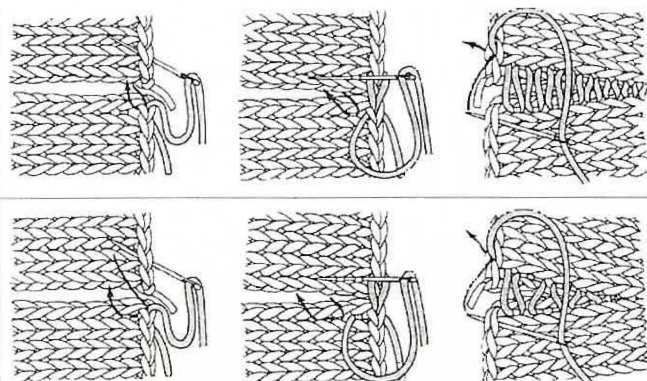
MATTRESS STITCH

I have met many knitters who have knitted for years and still not mastered this. The finish it gives is so good, so please look at Fig. 1 (below) and try again.

Mattress stitch is used where the sides of the fabric are to be joined together. I find that it is easier to uncurl and sew the fabric if it has not been pressed. If the knit side is the right side, work with the right side facing

and sew between the first and second stitch.

- ① Start by threading the needle with a tail of yarn and note that you may need to do a stitch or two to secure it.
- ② Bring the needle through to the right side, one whole stitch in.
- ③ Go to the second piece of fabric and pick up one bar between the first and second stitch.

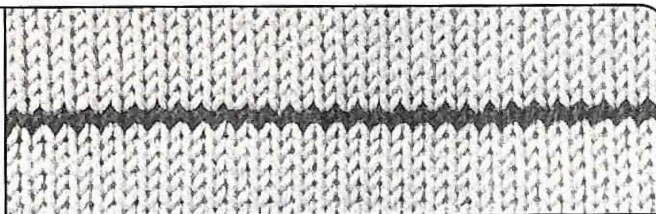


- ④ Now return to the first piece of fabric and notice where the yarn is coming out on the right side.
- ⑤ Taking care not to put the needle through your yarn but above it, pick up one bar between the first and second stitches.
- ⑥ Now go back to the second piece of fabric and locate where the yarn is coming out. You will be able to see that one bar from each side is now completed. This time, you pick up two bars between the first and second stitches.
- ⑦ Continue on alternate fabric pieces, each time going in on the right side where the yarn comes out and picking up two bars between the first and second stitches.
- ⑧ After about two or three centimetres have been worked, gently pull on the yarn to draw the two fabric pieces together.

As you are working with the right side facing, you can see the finish as you work. So, if you are not happy with the look of the seam, it is very easy to undo and sew again. Should there be stripes or patterns to match, it may be necessary to just pick up one bar from each side for a perfect join. Also, if for some reason one piece of fabric is slightly longer than the other, you can ease it in by taking two bars from one side and one or three from the other.

We also use mattress stitch on single bed hems and neckbands. We follow the fabric to the fold and back again, making sure the fold line is matched on both fabric pieces - in the same way as patterns or stripes. The tension on the stitches should be as even as possible and the seam becomes almost invisible when viewed from the right side and worked well.

- ① Start by threading the needle with the long tail of yarn. Ignore the waste yarn and nylon cord, holding them out of the way as much as possible.
- ② Bring the needle back to front from the purl side through to the knit side of the stitch where the tail emerges.
- ③ Pick up the second piece of fabric and put the needle, from front to back into the first stitch and then from back to front out of the second stitch.
- ④ Do not pull the thread tight at any stage because tightness is very hard to undo. Concentrate on getting the yarn through the loops correctly, pulling it just tight enough to match the stitches on each piece of knitting.
- ⑤ Go back to the first piece of fabric and put the needle from front to back into the stitch where the yarn is coming out and from back to front out of the next stitch.



- ⑥ Continue going to alternate fabric pieces, into the stitch where the yarn came out and out of the next stitch until the yarn has been taken through all stitches of both fabric pieces.
- ⑦ Carefully remove the waste yarn and cords.
- ⑧ Go back to the start of the row and, if necessary, ease the yarn along to remove any tight or loose stitches, so that the row of stitching looks just like a row of knitting.

If the yarn is pulled too tight at any time, it will be difficult to loosen. For this reason, many knitters prefer to work the row of grafting loosely. They then return to the beginning of the

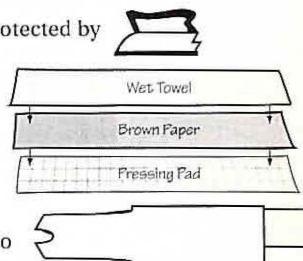
row and ease the yarn along so that it looks like a row of knitting, before removing the nylon cord. However, easing the extra yarn may be needed before the grafting is complete, in order to have sufficient yarn to complete the row.

Beginners will find that they will probably have to practice several times before the correct tension is achieved, but the finished result is well worth the extra effort. Sometimes, I also find grafting useful if I have joined a shoulder seam with my linker and I am not too happy with the finish. I create a grafted row, working on the right side, to make a better match of the pattern and a firmer, neater seam.

PRESSING

Whilst most fabrics need pressing before sewing, some yarns can not be pressed directly with an iron. Have you ever found that after a seam has been sewn, the join just does not lay flat enough? I have my own method of getting round this and I have devised a **Seam Finishing Kit** (see below).

The fabric is protected by the layers and should not be damaged. It costs £5 plus £1 for postage and packing.



For readers who also follow my course, my **Info Sheet 1.5 Making up** shows how to hide dropped stitches and much more and is available from me for just £1.50. For further information, you'll find my address and telephone number in my advertisement on page 00. ■

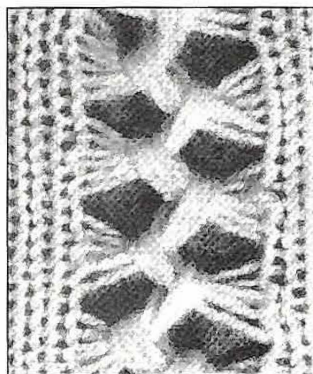
LATCH TOOL SEAMS

There's another way of finishing a side seam that is popular with both beginners and improvers and it's shown in Fig. 4 (right) and Fig. 5 (far right). When worked on the edge, it makes a lacy seam that is completely reversible (Fig. 4). For a seam that pulls both edges of knitting together, it can also be worked up a ladder formed by dropping the second stitch from the edge down (Fig. 5).

Whichever method you choose, a latch tool seam can only be used on perfect edges. For example, there must be neither loose stitches nor changes in yarn and no pattern such as lace, Fair Isle, tuck, slip and so on. This method is ideal for summer tops, but can also be used to join raglans, squares of fabric and so on. A latched up seam can be worked with either the knit or purl side facing.

It has to be pre-planned, because one stitch must be removed from the machine before casting off. The stitch is taken from each side of the seam to be joined and should be placed on a thread of waste yarn, so that it can be pulled down and allowed to unravel. For example, for a side seam knitted from the welt upwards, we would remove either the

edge stitch (for a lacy seam) or the second stitch from the edge (for a close seam) on each side of the back and front before starting to cast off for the arm-hole section.

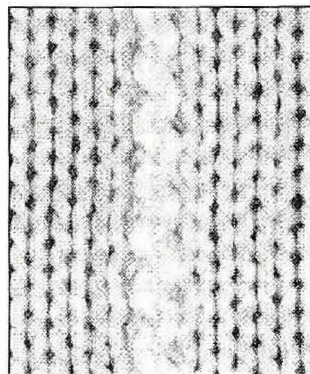


Lacy Seam

- ① After knitting, remove the waste yarn threads from the edge stitch and pull the stitch six rows down on the first piece of knitting to make three loops.
- ② Take the latch needle tool and slip these loops behind the latch.
- ③ On the second piece of knitting, again pull the stitch down six rows to make three loops.
- ④ Put these three loops into the hook of the latch needle tool and pull them through the first three loops.
- ⑤ Repeat this process, pulling

three loops from one side through three loops from the other side until the seam is joined.

- ⑥ Finally, fasten the last loops neatly and securely.



Close Seam

- ① After knitting, remove the waste yarn threads from the second stitch in from the edge, on both pieces of knitting, then pull the stitch down to form a ladder.
- ② With the right side facing, take the latch tool and slip it under the first two bars of the ladder on the right hand piece of knitting. Push the loops behind the latch and hold it down to keep the stitches in place behind it.
- ③ Now take the latch tool and slip it under the first two bars of the ladder on the left hand piece of knitting.

TOPICAL TIPS

- ✂ Always think of making up as part of the designing stage.
- ✂ As you knit, think before breaking the yarn.
- ✂ Ask yourself if the end of yarn will it be needed again? If so, try not to break it or there will be two more ends to sew in!
- ✂ As you sew yarn ends in, follow the route of two or three stitches if you can, then take the yarn into a nearby hem before cutting it off.
- ✂ Remember, a few minutes thought can save hours!

- ④ Release the latch and pull these two loops in the hook through the first two loops behind the latch. Push these loops behind the latch and again hold it down to catch the stitches behind it.
- ⑤ Repeat this process, pulling two loops from one side through two loops on the other side until the seam is complete.
- ⑥ Finally, fasten the last loops neatly and securely.

Why not try removing two stitches from each side, or pull down only four rows to create two loops? I'll leave you with a word of caution - always try out this method on a small sample, before you start your garment. Trial and error will show you that some yarns aren't suitable for this method of joining.

Trading Post

We are pleased to recommend all of our advertisers to you and suggest that you contact them direct for individual help, advice about their products and the keenest prices available. However, as more and more machine knitting shops close, we know that many of our readers do find it difficult to obtain items of special interest. So, you might like to browse around our Trading Post. Each month we'll bring you a selection of machine knitting items you can order directly through us.

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ACCESSORIES & SPARES

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NEEDLES:-
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- for D2980E (Pack of 2) HAA004 £6.75
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Ruth Wood on the Hague Linker
HAV001 £14.95
Hague Linker with Diane Bennett
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HAW001 £62.00
PDB 250 g Electric Yarn Winder
HAW002 £93.75

PDB 500 g Electric Yarn Winder
HAW003 £120.95
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BBGC001 £4.00

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BB022 £3.00
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Book 47 - Mod. Tuck Stitch Designs, Vol. 1
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BB063 £3.50
Book 64 - G/Carriage (6th Collection for Ladies)
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Elec/ Punched
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Brundall Pattern - Electronic/Punched, ribber JRP002 £2.75
California Sands Jacket - Elec/Pcard JRP003 £2.75
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COMPUTER PROGRAMMES

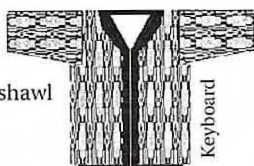
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Man's

David - Man's 3 colour crew neck sweater BKP007 £2.50
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Oddments Jacket - 1 size, sideways JRP005 £2.75
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Two patterns for G/Carriage plus 14 stitch patterns. Elec/Pcard JRB001 £5.35

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DIANE BENNETT

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Look at Life

Altering Patterns: Part 2

Last month, **Joan Lafferty** started by talking about patterns in *Stitchworld* and finished with a disaster with the Knit Leader. Even more tragedy occurred this month when the carriage jammed and nothing she could do would move it!

I had already knitted one example of a pattern I had "extracted" from the original, but could not knit the "all-over" sample. However, I knew someone who would help and it was Mary who belongs to my knitting club. Sure enough, she appeared at the next meeting with a neatly pressed sample, which I will include later. So, thank you Mary for coming to my rescue. In the meantime, with one machine out of action and withdrawal symptoms fast approaching if I could not get to a knitting machine, out came my trusty punchcard machine. I was able to do a tea cosy and some of my little dolls.

HELP!

I then looked round for a mechanic who would come and do a "home visit". My trusty friend who has been helping for years has retired and another decided I lived too far away to make a house call. The nearest "repairer" does not visit, so I had to problem of getting my machine to his workshop. A friend passes his door, but only at 7.15 in the morning! I chatted with the engineer and asked if I could put the offending machine in a black plastic bag on his doorstep very early in the morning. (I could not get the lid on the machine, because the carriage was in the wrong place.)



Sample One

HAVE A "WAGGLE"!

He agreed that I could do this, but advised me to take a pair of fine-nosed tweezers and have a "waggle". (I had already tried something like this, but only very gently - and it had not worked!) My son might have driven me, but he was out of town that week. However, he did call unexpectedly, so I told him the story.

- "Let me have a look", he said.

I left him to it, guessing that he would be more ruthless than me. After about ten minutes, he came and reported success.

- "How did you do it?", I asked.

- "I pressed down on the needles under the carriage", he said.

I was really puzzled because I had done this myself. He went on to explain that if the machine was not working and needed a "proper" engineer, he might as well be really heavy-handed. So, thanks to my son - and thanks to **Doug of Heathercraft**, who gave me the advice to "waggle" the needles!

I have no idea why the carriage jammed in the first place, but the problem was exacerbated because I work with an electric motor. Had I been pushing the



Sample Two

carriage by hand, I'd have stopped immediately I felt some resistance. However, the electric motor is not so sensitive as my hand and went on until the carriage would go no farther. It then disconnected itself and continued to go back and forth until I stopped it.

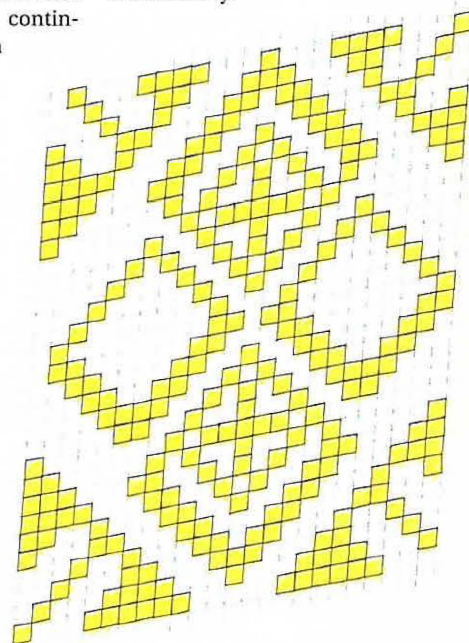
BACK IN BUSINESS

So, I am now back in business and can continue to talk about altering patterns built in to the 950i machine. I had already knitted a sample of Pattern 13, picking out part of the pattern, for a sweater I made a few months ago. Sample 1 uses the following setting:- Bottom No.1, top No.29; left hand No.6, right hand No. 17.

I asked my friend to knit a sample, just as it was, for the built-in pattern (see Sample 2). For a time, I could not see exactly what the difference was, then I woke up to the fact that while I had used a light shade for the main colour and a deeper one for the contrast. Mary, on the other hand, had used a dark background with a light contrast. So, I had to do yet another swatch (see Sample 3).

Even this simple exercise caused trouble - or, to tell the truth, I suppose I must own up to the fact that I created the problem all by myself! I duly cast on using the closed edge or crochet method, set the machine to select Row 1 and went across with the main yarn. Then, as

usual, I pushed the Fair Isle button, threaded the contrast into the feeder and went across. The main yarn "bubbled up", although the contrast knitted correctly.



Panic set in!

Had my son damaged something vital? As I had only done some stocking stitch after "the crunch", was the patterning mechanism out of order? I did what I was taught to do in such circumstances. Although this was the procedure for a sewing machine, the principle is still the same.

- ① Check the threading up.
- ② Check the way the yarns are inserted in the "A" and "B" sections.
- ③ Look at the carriage buttons. This showed that I had not turned the KC(1) button completely! Do you get the feeling I am not fit to be trusted with a knitting machine?

Do you ever do anything silly? I'm sure you do - but you probably don't write it down for all the world to see, do you?! I am just joking, in the hope that my mistakes might help a beginner who is floundering all alone. I do hope the faint-hearted will have a try at experimenting with the many different aspects of these electronic machines.

PUNCHCARD MACHINES

Oh dear me! I haven't mentioned punchcard machines yet, have I? I'm afraid it is not quite so easy to do sections of a card without punching a new one. However, I have managed to isolate a pattern by first making a note of the stitches of the first row I wish to alter. I then push back the needles I don't want to knit - on each row, of course! This means longer floats on the back, but it does not always matter. For example, on something like a tea cosy that will be lined, all the long floats will be completely covered.

I have also managed to adapt this technique to put, say, a single motif somewhere other than in the middle of my knitting. Since we cannot alter the position of the needles, we simply alter the position of the work on the machine.

- "But I always work from the centre '0' outwards when using the Knit Leader", is what one of my students told me.

There are no problems here, unless the work is very wide - you just move the numbered strip! All of this means a lot of thinking, so perhaps in the long run it would be easier to punch another card, unless it is only a very small alteration that's required!

FROM OUR OWN CORRESPONDENT

When my machine was "hors de combat", I had occasion to write a piece for the local paper, but on a subject that had nothing to do with knitting. I duly typed my copy - but instead of just pushing it in the letterbox of the paper, I asked to see a reporter, since this would be an on-going matter for the local press. I explained that I had a little experience of writing for a knitting magazine.

He said, "you probably have more readers than we do!" - which was very kind of him.

- "Our magazine goes all round the world, which is more than yours does", I explained.

His words cheered me up and he published my "piece" with very little alteration. I mention this, because I know folk in knitting clubs often want something reported in their local paper. For them, I have the following advice - keep the first sentence short, mention the subject right away and don't get discouraged if they alter it. After all, the reporter has a living to earn! ■

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Sample Three

Please copy your details on to plain paper if you prefer not to cut your magazine

Look at Life

Sweater & Skirt

Designed by Maggie Andrews in Bramwell Fine 4-ply yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

General Information

PATTERN RATING

** Fairly easy for knitters with some experience. This is an imitation patchwork sweater with single motifs and a sideways-knitted, flared skirt.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber and single motif facility.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply.

(Yarn Guide No.11.)

1 [1, 2, 2] x 500 g cones in Teal (MC).

1 [1, 1, 1] x 500 g cone in Blonde (A).

Approximately 250 g in Sand (B).

Length of 2 cm wide elastic to fit waist measurement plus 1 cm.

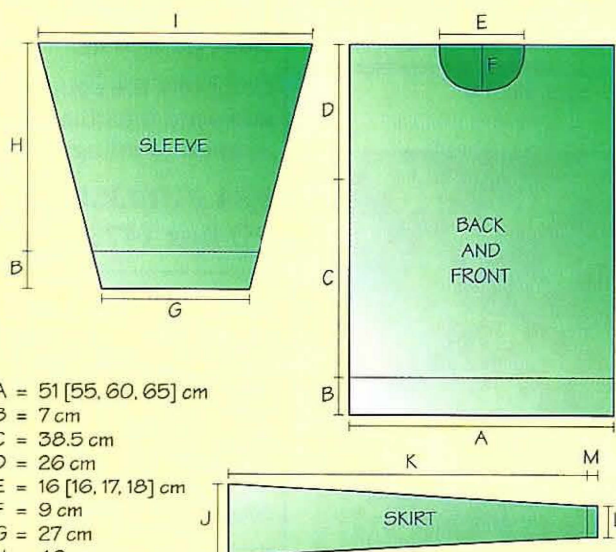
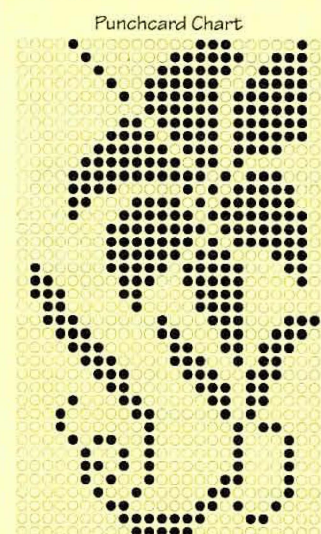
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

GARMENT WEIGHT

Finished sweater in second size weighs 355 g and skirt in second size, second length weighs 350 g.



Diagrams



A = 51 [55, 60, 65] cm
B = 7 cm
C = 38.5 cm
D = 26 cm
E = 16 [16, 17, 18] cm
F = 9 cm
G = 27 cm
H = 40 cm
I = 52 cm
J = 14.5 [15, 15.5] cm (1 panel) related to the skirt length not the hip size
K = 68 [72, 76] cm
L = 6 cm (1 panel)
M = 2 cm



Pattern Information

MEASUREMENTS SWEATER

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 101 [109, 118, 129] cm, 40 [43, 46½, 51] in.

Length to shoulder 71.5 cm, 28½ in.

Sleeve seam 47 cm, 18½ in (adjustable).

SKIRT

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Finished length to waistband after steaming 68 [72, 76] cm, 27 [28½, 30] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Pattern Information on page 4.

NOTES

- We used knit side of knitting as right side of garments.
- Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.
- The skirt has a choice of three lengths. We suggest that you mark the stitches for the size you require.
- The number of panels knitted relate to the different hip sizes.
- Here are some other suggestions for alternative colourways (MC with A and B):-
 - Navy with Sky and Royal
 - Brown with Cream and Rust
 - Black with White and Red
 - Bottle with Mint and Jade

Knitting Instructions

SWEATER

BACK

With carriage at right and using MC, cast on 154 [166, 180, 196] sts at centre of machine in 1x1

rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 32 rows. Transfer sts for st st*.

Set RC at 000. Using MT and A, K 150 rows. Place marker at each end. K 102 rows. RC shows 252. Place marker at each side of centre 48 [48, 50, 54] sts. Using WY, K few rows and then release from the machine.

FRONT

Front is knitted in three vertical panels and seamed on the machine as you knit. Work as for Back to*.

Using WY, K few rows and release from machine.

RIGHT PANEL

Push 25 Ns at left and 28 [34, 40, 46] Ns at right of centre 0 to WP. 53 [59, 65, 71] Ns. With the carriage at the right, P side of WY facing and starting at the right, pick up 53 [59, 65, 71] sts and place on to Ns. Insert motif card and lock on first row. Set for single motif over centre 24 Ns. Set RC at 000.

** Using MT and A, K 22 rows. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. K 39 rows. Lock card on first row. Cont in st st. Using A, K 23 rows**.

RC shows 84. Using B, K 66 rows. Place marker at right edge. K 18 rows. RC shows 168.

Rep from ** to**.

RC shows 252. Using WY, K a few rows and release from machine. Push empty Ns to NWP.

CENTRE PANEL

Push 48 [48, 50, 54] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace 48 [48, 50, 54] sts at centre on to Ns.

Look at the inside edge of the Right Panel, you will see that the ends of the rows are alternately a loop and a knot.

*** On the 2nd and every foll alt row when the carriage is at the left, pick up the next edge loop and place on to the end N in WP at right***.

Repeat from *** to *** throughout.

Insert motif card and lock on first row. Set for single motif over centre 24 Ns. Set RC at 000. Using B, K 84 rows.

Rep from ** to**.

Remove card. RC shows 168. Using B, K 48 rows. RC shows 216.

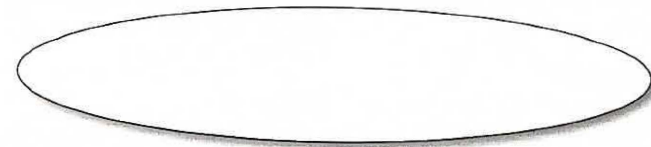
The sweater of this suit is adapted from one of the ideas in Maggie's book *Easy Intarsia*. This book will teach you how to knit all types of geometric shapes and even landscape pictures without an intarsia carriage. This book is £4.50 including postage and packaging and is available from Maggie.

There are more super suits in Maggie's books *All Seasons Suits*, *Summer Wardrobe* and *Classic Collection*. For separates to mix and match try *Skirts & Tops*, *The Skirt Collection* and *Cotton Tops Collection*. All these books are reasonably priced at £4.50 each including postage and packaging. They are available direct from Maggie at the following address:-

Maggie Andrews

79 Hookfield, HARLOW, Essex CM18 6QQ

For an illustrated catalogue of all Maggie's other books and patterns, please send a self-addressed and stamped envelope to the above address.



SHAPE NECK

Set carriage to hold. Push 32 [32, 34, 38] Ns at left to HP. Cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 15 rows. Push rem N to HP. With carriage at left, push 16 Ns at left from HP to UWP. Finish to correspond with first side reversing shaping.

Set carriage to knit back to WP. Using B, K 1 row. Using WY, K a few rows and release from machine.

LEFT PANEL

Work as for Right Panel reading left for right and right for left and rep from *** to *** throughout to end of neck shaping.

SLEEVES

With carriage at right and using MC, cast on 82 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-3/MT-3, K 32 rows. Transfer sts for st st. Set RC at 000. Using MT and A, shape sides by inc 1 st at each end on every 4th row until there are 156 sts. K 8 rows. RC shows 156. Adjust length at this stage, if required. Cast off.

JOIN RIGHT SHOULDER

Push 53 [59, 65, 71] Ns to WP. With K side of right front shoulder facing, replace sts on to Ns. With P side of right back shoulder facing, replace sts on to same Ns. Using MT+1 and A, K 1 row. Cast off.

NECKBAND

With carriage at right and using MC, cast on 126 [126, 130, 138] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is

at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 48 [48, 50, 54] sts across back neck, 15 sts down right side of front neck, 48 [48, 50, 54] sts around front neck and 15 sts up left side of front neck and place on to Ns. Using MT+1, K 1 row. Cast off very loosely.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

Wash and dry pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join neckband seam. Fold neckband in half to inside and catch down very loosely. Set in sleeves between markers, stretching slightly. Join side and sleeve seams.

SKIRT

Push 180 [190, 200] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1 and MC, * K 14 rows. Set carriage to hold.

** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from ** 16 [17, 18] 52 ►

Sweater & Skirt

...continued from page 51

◀ 51 times more. 10 Ns rem in WP. Set carriage to knit back to WP. K 16 rows. Place marker at each end *.
Rep from * to * 13 [15, 17, 19] times more. (Count the markers.) If you like your clothes loose, add an extra panel. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Pick up sts on nylon cord and place on to same Ns. Using MT, K 1 row. Cast off very loosely.

MAKING UP

Join elastic into a circle with 1 cm overlap. Fold 2 cm, _ in at waist edge of skirt to the inside over the elastic and catch down for waistband.

PRESSING

Work on two panels at a time, using markers as a guide. With wrong side facing, pin out two panels on an ironing board or blocking board to the measurements given in pressing diagram,

making sure the lower edge is curved. The width at the wide end of the panel relates to the different lengths of the skirt, not the different hip sizes. Steam press very well, dabbing the iron up and down on these two panels. Do not move the iron from side to side. Pay extra attention to the lower edge. Allow the panels to cool before unpinning. If the edge rolls at all, re-steam it. Now work all round the skirt. Hang up by the waist until completely dry and then remove markers.

EDGING

Push 3 Ns to WP. With carriage at right, P side of skirt facing and using a treble (three-prong) transfer tool, pick up 3 sts from lower edge at left of seam and place on to Ns. Using MT-1 and MC, K 6 rows.

* Pick up next 3 sts at left and place on to same Ns. K 6 rows. Rep from * around lower edge. Pick up first 3 sts knitted and place on to same Ns. Cast off. ■



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TUITION

Oh brother!

Part 6 - Fully Fashioned Shaping

Kamalini Trentham returns to basics this month and shows us how to incorporate fully fashioned shaping into our knitting as we increase and decrease at the edges.

FULLY FASHIONED SHAPING

Strictly speaking, fully fashioned shaping is still an edge shaping - although the increase or the decrease is placed a few stitches in from the edge. This corresponds to the most used raglan shaping in hand knitting - that

is, "knit two, then knit two together at the start of a row" and "slip one, knit one, pass the slipped stitch over, knit two" at the end. In machine knitting, the decrease or increase at both ends is done before the row is knitted.

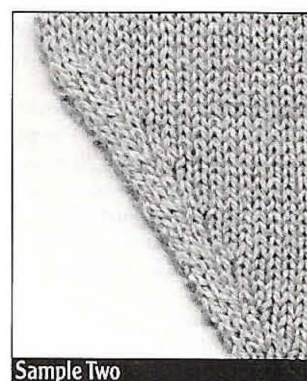
INCREASES

Sample 1

This sample shows the fully fashioned increase. One stitch is increased at each side and three stitches in, on every other row. Please also refer to Fig. 1.

- ① Cast on 30 stitches using any method of your choice and knit 30 rows.
- ② Bring a needle from A position to B position at both ends.
- ③ Using the treble (three-prong) transfer tool, move the three end stitches one needle out on the left and the right side. This will leave the 4th needle from the end empty on both sides.
- ④ Using the single (one-prong) transfer tool, pick up the loop from the previous

- row as shown in Fig. 1 and put it on the empty needle.
- ⑤ Repeat on the other side and knit two rows.
- ⑥ Repeat until ten increases have been done and there are 50 needles in working position.
- ⑦ Knit 20 rows and then cast off.



Sample Two

Sample 2

This is a variation on Sample 1 and we start as Sample 1.

- ① Bring two needles at each end, from A position to B position.
- ② Move the three end stitches two needles out, leaving two needles empty.
- ③ Pick up loops from either side of the empty needles. Knit 4 rows and repeat.



Sample One

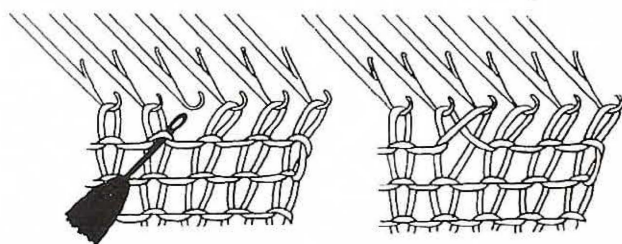


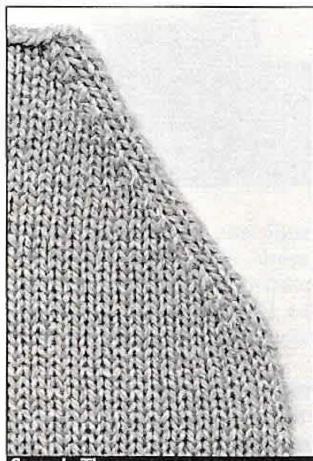
Figure One

DECREASES

Sample 3

This is the standard fully fashioned decrease used for raglan shaping.

- ① Cast on 50 stitches and knit 30 rows.
- ② Using the treble (three-prong) transfer tool, remove the three end stitches then move them in one needle



Sample Three

leaving an empty needle at the end as shown below in Fig 2.

- ③ Return empty needle to A position.
- ④ Repeat at the other side of the bed and knit two rows.
- ⑤ Continue to decrease at each end and knit two rows between decreases until 20 stitches remain and then cast off.

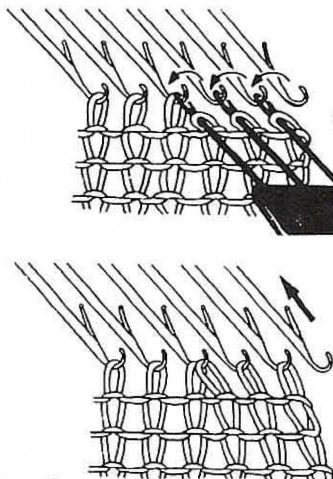


Figure Two

Sample 4

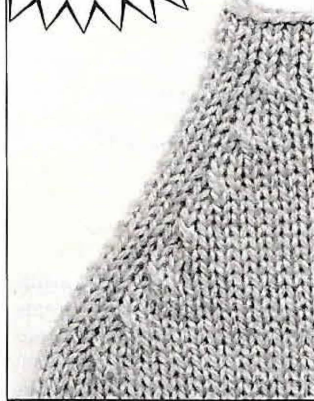
This is a variation on Sample 3. Two stitches are decreased three stitches in and four rows are knitted in between the decreases. *This is easy to do if you have an adjustable 7-prong tool. If you have one, first set it to 5 prongs.*

- ① Remove five stitches from the edge and move them two needles in. Needles 4 and 5 will now have two stitches each and there will be two empty needles at the edge.
- ② Return these to position A before knitting four rows and repeating the decreases.

If you do not have a 7-prong transfer tool, use a double (two-prong) and a treble (three-prong) tool and move the stitches in two steps, as follows:-

- ③ Using the double transfer tool, transfer the 5th and the 4th stitch to the 7th and the 6th needles. This will

Next month we continue shaping and use partial knitting, or short rowing, for easier shaping and a better finish. ■



Sample Four

leave two empty needles and three stitches at the end.

- ④ Using a treble transfer tool, move the three stitches two needles in, thus filling the empty needles and leaving two empty needles at the edge. Return these to A position.
- ⑤ Continue to do a double decrease and knit four rows between decreases until 20 stitches remain and cast off.

SHAPING IN THE MIDDLE OF A ROW

In hand knitting, decreasing or increasing in the middle of a row is as easy as at the edges. This is not so in machine knitting, where it could be a many-step process. However, the time spent can be well worth the effort. Vertical darts at the waistline in a skirt or a circular yoke sweater are just two examples where this shaping is used.

DECREASING

As in full fashioned shaping, decreasing is easier and quicker than increasing. The first step is to do all the transfers for the decreases. This will leave empty needles where the decreases are placed. If these needles are left as they are, they will pick up a stitch on the next row and if they are pushed back to A position, a float will form which will later change the texture of the fabric in that area. So, to avoid these effects, stitches need to be moved to fill up the empty needles in the centre, thus leaving empty needles at the edges that can then be pushed back to A position. This can be achieved in two ways.

Method 1 - Waste Yarn

Remove the work on waste yarn and then re-hang it on consecu-

tive needles. This can be time-consuming, but does not require any additional equipment or expertise.

Method 2 - Garter Bar

The other option is to use a garter bar. A garter bar is an inexpensive tool that allows all stitches to be removed and replaced in one go. It is a worthwhile investment and can add a whole new dimension to the knitting repertoire. I hope to cover the use of garter bar later in the series.

INCREASES

To increase several stitches within the row, the knitting needs to be removed either on waste yarn or a garter bar. Extra needles, corresponding to the number of increases, are brought to working position and the knitting is then put back, leaving empty needles where the increase is to be placed.

The empty needles are then filled by picking up the loop of the adjacent stitch, as in fully fashioned increasing, before knitting the row. Leaving the needles empty will produce a hole. Sometimes, a designer may use this as a feature of the yoke thereby cutting down on the time required to pick up the loops.

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Duomatic Update

Part 4 - Elongating patterns

In her Duo 80 series, **Doris Coutts** is showing us the patterning system. This month she continues her in-depth look at the Deco and shows us how to elongate a pattern.

Let's have a look at elongating a pattern. The simple way, of course, is built into the Deco - if you have had it set on 2 and are not using any arrow keys, by simply changing the setting to 4, you automatically double the length of the pattern. This is quite limited, however, since any double jacquard patterns will have the Deco set to 4 anyway. There are two alternatives and both achieve the same result.

Method 1

The first method is given on page 22 of the Deco Instruction Book. You merely put the dial selector on to O. The pushers will not change position until you alter the selector back to 2 or 4 again. However, you have to observe the rule as to when you switch to O or back again.

With the selector set to 2, you must change to O after two rows of pattern, or a multiple of two, when the locks are on the right. With the selector set to 4, you must change to O after four rows of pattern, or a multiple of four, not two.

You may have inadvertently elongated your pattern in this way, without intending to - for example, if you forgot to shift the Deco to 2 or 4, after taking the pattern memory on O!

Method 2

The other method, which causes less wear and tear on the equipment (and you), is to detach the Deco unit, continuing to knit without it. Again, there are rules!

After you hear the clunk of the pattern card moving on, when the locks are on the left, detach the Deco unit and leave it parked on the extension plate until you have knitted your chosen number of rows with the pattern locked. Depending on whether the Deco is set to 2 or 4 normally, this detachment would take place after one or three rows of the pattern have been knitted.

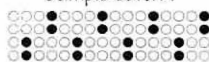
(See the article on the Deco workings in September 1999 - Issue 20.)

You should rejoin the Deco in a similar way, again after one or three rows of the sequence, with the locks on the left. The last row of the sequence will be knitted from left to right and the new pattern selection picked up by the Deco. Don't forget that in Double Jacquard you must knit a multiple of 4+3 rows before rejoining the Deco unit, otherwise you will get an unwanted colour change in your design.

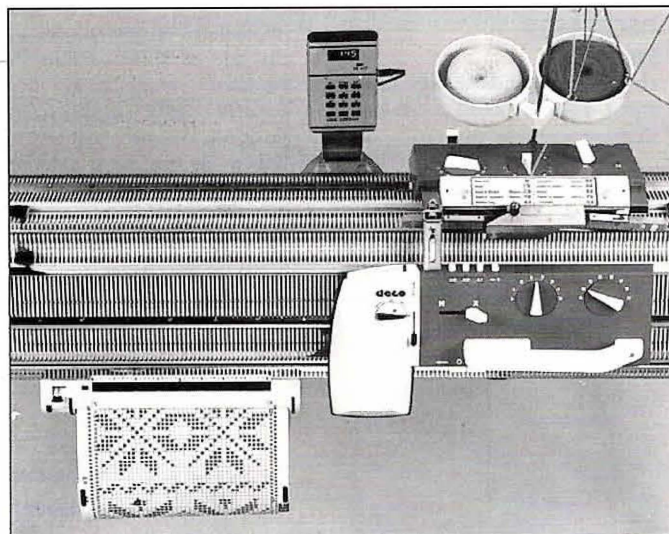
Tuck stitch also needs some thought, because you cannot add too many rows tucking on the same needles as the number of tuck loops that will build up will be too great. The Passap will take more loops than a Japanese machine, but even then there is a limit, say about eight for a medium yarn.

So far we have been working with the Deco and a full needle rib setting. However, quite often we may need to use a 1x1 needle setting and it is pretty obvious that we need to have the right needles in work to coincide with the Deco selection. Have a look at Card 18 from the basic set. This has two holes and two blanks alternating, so it doesn't matter which needles you select. Each one is bound to pick up one of the pair of needle selections on the card.

Sample Card A



Now check the card which I have sampled as Card A. If you hit the wrong needle selection, you'd get no pattern at all in N/AX; without the arrow, the needle would try to tuck on every row. If you've already done a 1x1 rib for the welt and get no pattern appearing, you can unpick your rows to the top of the welt and shift the Card Reader by one place, when all will be well.



I prefer to check my needle selection before I start knitting. To do this, put the card in the reader, take the memory with the Deco and so on, as usual. Put up 40 plus needles on the front bed, together with their pushers. Set the Deco on 2, locks on N/AX and take the lock across from right to left. In this design, you will find one in four pushers in working position and three in rest position. Push the centre of these last three up to working position and put the rest of the pushers back into the rail, out of work completely. Also, put their corresponding needles out of work and there's your needle selection - which of course you can extend to the required width.

Sample Card B



When you come to the end of the first garment piece, make sure you keep the pushers out of the rail, then you can easily set the needles for the rest of the garment pieces. This card will produce a standard alternate needle tuck, but in 1x1 rib. Both this card and that illustrated as Sample B can be used for many tuck patterns and, if you happen to have the Passap Baby Book (Ref.33.320.43), you will find several garments using one of these cards.

POSITIONING SOCKETS

Are you feeling happy using the Deco system? I hope so, because now we are going to investigate those odd little white and red bits which appear along the slotted rack. These are called positioning sockets and there are five of them provided, which is usually

sufficient, though you could get more from your supplier if wished. Let's see how these can be located at various positions along the slotted rack.

Moving A Socket

To move them from their current position, have a look just beneath the rack and, at the right of each socket, you will find a little lever. Push this down and you can then slide the socket to any position you require.

POSITIONING PINS

Get used to re-positioning the sockets, then look among your Passap bits and pieces for the positioning pins. If you're not sure what to look for, see page 20 of your Deco Instruction book - they are smaller than you might think from the illustration and mine, at least, are white - not black!

The top piece is not quite at right angles to the side piece, which has a kind of diamond at the base and you have to insert this part into the slot on the rack, between the two red marks of the socket. The top piece of the pin must point to the left and you need to push the pin down firmly until you hear it click into place. The top piece will be at an angle, not flat on the bed, but the extreme left of it touches the needle bed. To remove the positioning pin, you need to pull it upwards fairly firmly.

PLACING PINS

That's all very well, but where exactly do you have to put the positioning pins? You need three sockets/pins for one single motif, so we had better see how they work.

The pins act on the camshaft of the Deco, to cause the feelers to go over or under the black circular cover which is halfway down on the underneath of the selector unit. Don't worry, this is stuff you don't need to check, if you don't feel the need!

Reading from the right, the first pin gives notice that patterning is to be interrupted and the feelers, though selected, go underneath the cover and do not affect the pushers.

▷ The next pin starts the patterning again.

▷ The third pin stops patterning once more.

PLACING A SINGLE MOTIF

In practice, we need to look at an easy example of a 40 stitch single motif, placed centrally - that is the starting point, anyway. Cards 12, 13 and 14 in your basic set are all intended for single motifs in double jacquard and Card 6B is one which lends itself to further experiment, which we will come to in a later article. I suggest you try either the lion or the elephant (there are less rows to knit in the latter) since both of these take up the whole 40-stitch card. There is no need to knit the motif to start with, we can do a dry run.

Assuming that you intend to centre the motif, the card reader would be placed with the centre at the middle hatch mark as usual and this would mean that your single motif would run from needle 20R to needle 20L. For the dry run, put into working position about 30 or 40 needles each side of O, together with their pushers.

First Socket

Place your first positioning socket and isolating pin a few places to the right of your first right-hand working needle, to interrupt the pattern and knit plain double jacquard until you get to the first stitch of the motif. This will be needle 20R, despite the fact that the first row of the motif will not have any trimming stitches as far out as this.

Second Socket

Now, put your second socket so that the slot between the two red marks is directly under needle 20 and its pusher, then push in the

positioning pin. This will restart the pattern for the motif, just as you want it.

Third Socket

Now we come to the placing of the third socket, which will again interrupt patterning and revert to plain Double Jacquard. The position of this third pin has led to some confusion in the past. It has to be placed at Needle 21L, so that the plain jacquard starts there and needle 20L will be allowed to complete the motif.

Looking at the rose motif, there are blank spaces on the card to each side of the rose. However, you still position the pins exactly as for the elephant or the lion, because the blanks on the rose card automatically take care of the surrounding plain jacquard.

PATTERN READER

I haven't said up to now to put the pattern reader on the slotted rail and this is because once the reader is in place, you cannot get at any sockets that might be beneath it; so it's better to place the sockets first and then the card reader.

If you want to check the positioning of the sockets, look at the centre of the card on the first row and note what pushers should be selected either side of centre 0. Put the card in the reader so that 0 shows in the window and take the memory with the Deco; If you set the locks up for striper jacquard, that is N/BX and Deco on 4, for the elephant you should have seven pushers down and one up to the left of 0, nine up and seven down to the right. This is because on the first two rows of a double jacquard sequence, the trimming colour will not be knitted. When you are counting squares, don't forget that you must count from the half squares caused by the numbers printed each side of the punchcard.

So perhaps now you'd like to knit your first single motif - and then you'll be ready for putting motifs off centre, maybe placing two on a row and spacing them. (Oh, the things we can do with the two moose!) See the previous article and page 21 of the Deco instruction book for continuing to knit in plain jacquard when the motif has finished and good luck until next time! ■

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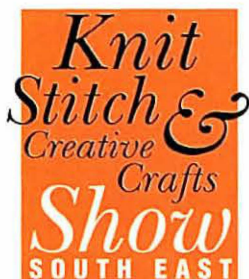
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Hats

Designed by **Betty Meeds** in **Uppingham** yarn

This month, we've combined **Betty Meeds'** unusual idea for making a cord hat with **Doris Elliott's** easy-to-knit stocking stitch hat, featured in our September issue. We pulled Betty's hat over Doris' and rolled back the brim. Why not make several stocking stitch hats, then ring the changes by pulling the cord hat over a different colour lining? The instructions for Doris' hat are so short that we've repeated them at the end of Betty's pattern for anyone who might not have Issue 20.

General Information

Cord Hat

PATTERN RATING

* Easy to knit.

MACHINES

We used a **French Knitting Machine** for the cords on our hat. Alternatively, you can knit a cord on your machine, following the instructions in your manual.

MATERIALS

Uppingham Yarns 4-ply.

Oddments in Navy (MC), Red (A) and Yellow (B).

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, a mail order brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East,

Uppingham, Rutland LE15 9QL or telephone 01572-823747.

Hat with a roll brim

MACHINES

This pattern is suitable for any standard gauge machine.

MATERIALS

Uppingham Yarns 4-ply.

Oddments only are required, plus a length of button thread.

MEASUREMENTS

To fit Medium [Large] head.

TENSION

Don't worry! Aim at the usual stocking stitch tension of 28 stitches and 40 rows to 10 cm, 4 in or slightly tighter. The tension dial will be set at around 7 or 8, depending on your machine.



Pattern Information

Cord Hat

MEASUREMENTS

To fit a medium/large adult size.

ABBREVIATIONS

For a list of the abbreviations we use, please look under Pattern Information on page 4.

NOTES

a) The hat can be knitted in any combination of colours or in just one colour.

b) Last month, Betty discovered that she could knit yards and yards of cord without really trying very hard! Secondly - and more importantly, she could then cut the cord to the required length and just pick up the stitches. You may like to use this

method to produce the short cords required for the hat.

Knitting Instructions

Cord Hat

CORDS

K 37 cords 10 cm, 4" long in MC.
K 20 cords 10 cm, 4" long in A.
K 20 cords 10 cm, 4" long in B.
Using MC, K a long cord to fit firmly around head.

MAKING UP

Join and link five cords knitted in A together to form a round as shown in Diagram 1. Repeat with remaining cords in A, then with cords knitted in B. You now have eight rounds as in Diagram 1. Catch edges of each cord to adjacent cords where they touch.

Hat with a roll brim

We pulled Betty's cord hat over Doris Elliott's easy-to-knit stocking stitch hat with a roll brim that we featured in our September 1999 magazine (Issue 20). It's on page 24, but the instructions are so short that we've repeated them here for anyone who doesn't have their magazine to hand.

Using MY and e-wrap method, make a closed-edge cast on over 151 Ns. Using MT and MY, K 40 [60] rows. Using MT+1, K 80 rows. Transfer sts for a 3x1 rib and push empty Ns to NWP. Using MT, K 4 rows. Using MT-1, K 4 rows. Transfer centre st of each group of three for

a 1x1 rib and push empty Ns to NWP. Using MT-3, K 4 rows. Using MT-4, K 4 rows. Using length of button thread, take loops off machine and draw up as tight as possible.

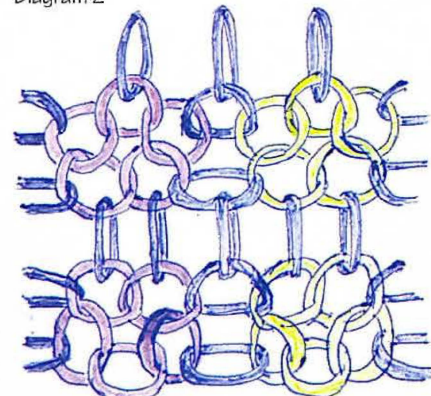
TO MAKE UP

Press lightly and carefully, if required. Join seam, then allow brim to roll to right side. We pulled Betty's cord hat over Doris' stocking stitch hat, then rolled the brim over the edge. ■

Diagram 1



Diagram 2



It's... Showtime!

Great shows for machine knitters

Alice Wilmshurst's Knitting, Sewing & Fabric Show takes place on Saturday 6th November 1999, from 10.00 am to 4.00 pm. It'll be held at the Lydney Community Centre, Lydney, Forest of Dean, Gloucestershire. We've got all the details and news of a change to the **3rd Nottingham Machine Knitting Show**, so get your diaries out and read on...

NEW SHOW FROM ALICE WILMSHURST

A ticket to Alice Wilmshurst's **Knitting, Sewing & Fabric Show** is just £1.50 and what better value for money will you find these days? It's a brand new show and a day out packed with machine and hand knitting, sewing and associated crafts. There's sure to be a lot of fun too! It's just in time for Christmas ideas and gifts and we'd be delighted if you'd to join us.

Alice's name is much loved in machine knitting. She publishes **Knitting Machine Journal** (established in 1975), the **Passap Machine Knitting Journal** (established in 1984) and the **6000 Journal** (established in 1989). She also organises an annual **Get-Together** for machine knitters in July, usually at the Chepstow Leisure Centre. (Next year, on the 29th July 2000, her **12th Machine Knitting Exhibition** will take place.)

Asked what we can expect at this new show, Alice knows that there will be much to interest machine knitters, but also hopes to widen the appeal to cover other crafts. This is why she is introducing sewing and fabric into the show. She hopes that visitors who are not machine knitters will also come along, perhaps with knitting friends.

There will be demonstrations on a Bond and other machines, to interest non-knitters in our craft and show them just how easy it is to machine knit. So, do bring your friends along with you and we'll try and convert them!

Machine Knitting Monthly is very pleased to be supporting this new venture and **Anne Smith** will be there with current and back issues, plus the full range of **La Rivière** covers and accessories. There will be **Hague Linkers**, **Winders and Twisters**; the new **Intarsia Yarn Brake**, **Anti-**

Loop, **D-Knit** and **Not-A-Knot** accessories - plus lots of machine spares.

Uppingham Yarns will be selling their full hand and machine knitting range and **Chris from Riverside Yarns** should just be out of plaster after his recent fracture and hobbling around! **Shades of Cashmere**, **Merrilay Fibres** and **Undy Yarns** will increase the yarn and pattern selection and there will be masses of books, patterns and designs. Second-hand machines and accessories will be available courtesy of **Heathercraft** and there will also be computer software, know-how and videos including the new **Knitware™** computer programs now available in the UK.

Naturally, Alice will have all her own books and copies of **Knitting Machine Journal**, **Passap KMJ** and the **6000 Journal**. Best of all, we'll bring with us lots of help and friendship which cannot be gauged or bought. The charity featured this year is **Christmas Shoebox** and the knitting competition will be for a knitted toy to fit in a shoebox - so, we're sure to find some inspiration for Christmas from those entries!

Alice has used the Community Centre in Naas Lane in previous years for her Craft Fairs and it's right in the heart of Lydney, so access is easy. All profit from this event will go to the **Whitcroft Methodist Church**. There's a long list of familiar names among the exhibitors and we'll be there, too - so why wait? Write now for your tickets, or call Alice for any further information you need. Her address is:-

Alice Wilmshurst
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This is a tourist area and well worth seeing, so why not bring a partner to enjoy the surrounding district whilst you browse around? Or, why not enjoy a weekend break before the winter sets in? Visitors travelling via the M4 should remember to turn on to the M48 for the old Severn Bridge and then take the A48 through Chepstow to Lydney. The M4 itself now crosses the Avon lower down on the new bridge and takes you miles out of your way! ■

SAME SHOW, NEW DATE

Alan Hunt has asked us to let you know that the date for next year's **3rd Nottingham Machine Knitting Show** has been changed. For the last two years, it has been held on the third Sunday of April; next year, the show will take place one week earlier on the 9th April.

Although situated at opposite ends of the country, this prevents the Nottingham show coinciding with the **Knit, Stitch & Creative Crafts Show - South West** at Shepton Mallet and will greatly help those exhibitors and visitors wishing to attend both events.

Most other details for the Nottingham show remain the same. The venue is the **Harvey Hadden Sports Centre**, Nottingham and the show will be open to the public from 10.00 am to 4.00 pm. Guest speakers and lectures will be announced nearer the time. The event is organised by **Hush Knit Yarns** and, for further information, you should write to **Alan Hunt** at the following address or telephone him at the number given below.

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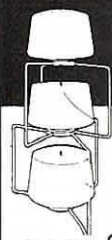
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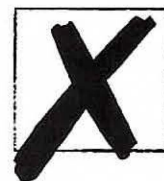
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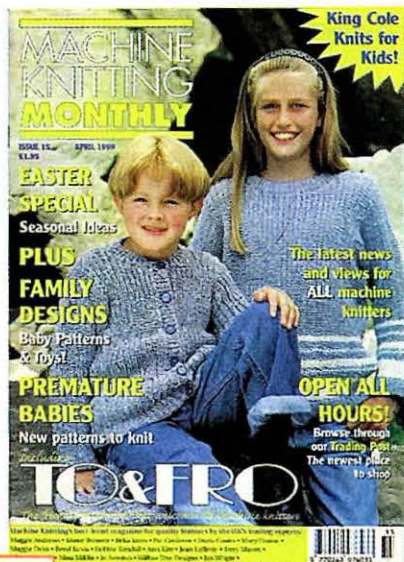
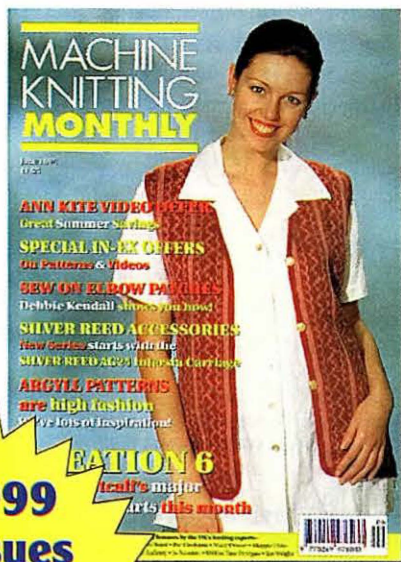
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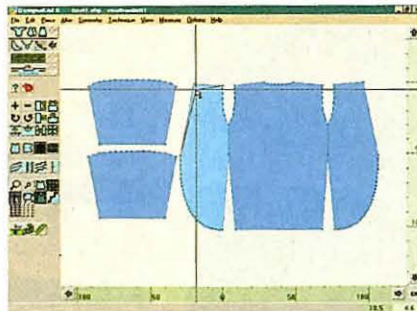
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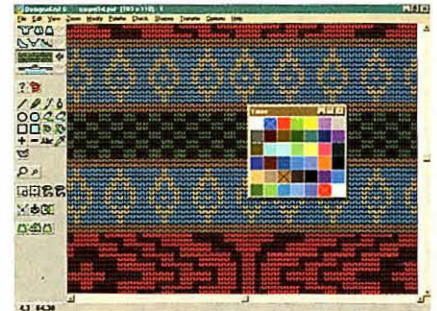
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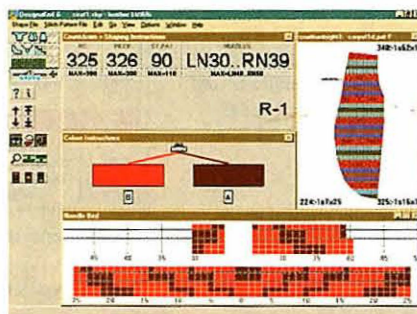
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